NEW YORK CLIPPER

THE OLDEST AMERICAN SPORTING AND THEATRICAL JOURNAL.

FRANK QUEEN, Editor and Proprietor. | NEW YORK, SATURDAY, FEBRUARY 13, 1869. | VOLUME XVI.—No. 45. PRICE TEN CENTS.

THE STEPPING STONES.

WRITTEN FOR THE NEW YORK CLIPPER.

Within a cool, sequestered nook,
Encircled by the shadowy tide,
They led the way across the brook,
A devious line from side to side;
Now to the right your steps incline,
Now straightway to the left you tread,
Where, gold and pink, the pebbles shine,
Set in the brown brook's earthy bed.

The full leaved chestnuts whisper by;
In purple shades the birches gleam;
Through openings look down the sky;
Stray sunbeams slant athwart the stream;
And there the speckled marvis sings,
Clear-throated, all the summer day;
The blue jay plumes his cloudy wings;
The linnet pipes his sweetest lay.

How often, dreaming idle dreams,
Upon the bank I used to lie
And watch the warm sun's netted beams;
Or, glancing upward to the sky,
View the pale clouds, like white sails, pass,
Slow drifting, to some nameless sea;
While, musical amid the grass,
Beside me hummed the golden bee.

And often, sounding to the ear
Like the blithe carol of a bird,
By the dim woodpath drawing near,
A sweet girl's voice was lightly heard,
inging a song, as home from school
Came pretty Bessie Lee that way,
Where round about her, grey and cool,
A chequered screen the shadows lay.

Her sweet young voice; her dainty tread;
Her dove-like eyes; her timid looks;
The broad rimmed straw upon her head;
The satchel that contained her books—
Ah, years have flown; and Bessie Lee
On other stepping stones has passed
To that bright promised land, where we
Shall meet, perchance, at last.

THE GAMBLER'S ORPHAN;

OR,

THE HOPE OF TWENTY YEARS.

By the Author of "She Would be an Actress."

CHAPTER XI.

FEVER STRICKEN.

Marie Dubois wondered somewhat at her detention in the hospital, and answered over and over again that she was quite well and fit to go out, but the doctor persisted, and Lady St. Aubyn, with a comical face, recommended submission. The little home at Fairy Villa took but a short time to set in order, and within a fortnight of the time when Alice had proposed the scheme, it was ready for the reception of its new inmates. The residue of the money had been invested for the wife and child of Eugene Dubois, and wisely tied up, so that no improvident spending on his part could touch the little income thus provided for them. Alice and Gerald were delighted. The little lady had paid one or two flying visits to the Beeches, during the preparations, and had thrown out many a suggestion to the work people, which helped to transform their prosaic handiwork into something infinitely more pretty and ideal. Duncan M'Shee superintended the arrangement of the garden, but not with the good will with which he usually obeyed the behests of his young mistress.

"I canna gie my heart to it," he said, in reply to a remark made to him by Sir Marcus Llanwarm, a gentleman intimate enough with both Lord St. Aubyn and Mr. Venables to come and go as he chose, both at the Beeches and Stanley Hope.

"Why not, Duncan?"

"I canna say, Sir Marcus. I feel that ill wad come to us through it. I'm somewhat feared for Miss Alice."

"Tush, man! you north country folks are all superstitious. What harm can possibly come to Miss Alice through the good she is doing here?"

"I dinna ken, sir; but I can feel it, and it tak's a' the pleasure out o' my wark whiles."

Sir Marcus smiled and walked away; but there came a time, all too soon, when he remembered the gardener's words only too vividly. He was a great friend of Gerald's—a gay, bustling man about town, a very butterfly of fashion in the estimation of most people, but with a warm, large heart, and plenty of good common sense. Early left an orphan, he was master of a splendid fortune now, and he spent it right royally, though not without discrimination. He was already marked for the way in which he had given relief in several instances of real distress, and the clear headed, business like way in which he had put to practical use the charity he had bestowed. He was to be Gerald's best man at the approaching wedding, and none but himself ever knew that his consent to stand by his friend at the altar brought a pang to his heart almost too keen to be borne. His acquaintances joked him about being heart-whole, and his relations, one and all (excepting the next heir to his estate), wondered he did not marry. Match making mammas paraded their daughters before him, and lovely girls strove for the precedence in meeting him, or catching a glance from his somewhat pensive brown eyes; but it was all in vain.

Marcus Llanwarm was heart-whole as far as any of the ephemeral beauties of a London season were concerned, but sore wounded in a quarter where none ever suspected he had even looked with eyes of love. It was Alice Venables—his friend's wife that was to be—that had his heart in her keeping—he had loved her from the first moment he saw her, with the love that such a man feels but once—which lasts while life lasts, and only dies when the door of the next world shuts out all the aspirations, hopes and passions of this one. Alice was betrothed to his friend now, and he had known of her love for him ever since he had known her. He was not one either to spend his life in fretting like a spoiled child for an unattainable toy, or to rush recklessly into dissipation and ruin because he could not have another man's lady love for his wife; he went his way as usual in the world—a little grave and reserved to most people, but no way changed in other respects. Half a year before Alice's betrothal he had been looking rather pale and thin; and the doctors recommended him a change of air and scene, and talked wisely of tonics for a malady for which time, had they known it, was the only remedy. So he took an erratic tour, which lasted from autumn till early spring, flying all over the continent, and penetrating even into Asia. He came back looking himself once more and disengaged, to the great delight of the husband hunting community; but he made no sign of yielding, and they set him down as a brute.

This is somewhat of a digression from our story, which for the present relates to Eugene Dubois and the means taken by his old friends to ensure his future comfort. When all was ready for the disclosure of their scheme, Lady St. Aubyn drove to the hospital to fetch Marie away. She found her in great trouble, crying bitterly and not to be pacified. Her husband had not been to see her for two whole days, and she feared some misfortune had befallen him.

"And I don't know where to find him," she sobbed. "He said it was no matter, and he would fetch me out when I was allowed to go, and he would have a home ready for me, and, now—now——"

"There is a home ready for you, Marie," her ladyship said; "and for him, too, where he can work and you can rest, and baby will grow healthy and strong. What is his name? I don't think you ever told us."

"Stanley, madame."

"Stanley! Ah, then, Eugene did not forget us, though he has hid himself. Stanley is our name; your boy is called after us: only think of that."

"Eugene gave me no reason when he chose the name. He only sighed bitterly and looked very sad. I did not ask him; he would have told me if he wished me to know."

Her wifely submission was very touching. She evidently loved her husband with the most trusting faith, and was terribly alarmed at his non-appearance.

"Suppose he should be dead," she cried, "or ill somewhere, all alone and helpless, with no one near him. Oh! what shall I do?—what shall I do?"

Lady St. Aubyn was puzzled. She had not anticipated such a *contretemps* as this, and she took counsel with the doctor. His advice tallied with her own ideas of what was best to do—namely, that Marie should leave the hospital with her, and that Eugene, when he came, should be directed to Elm House for information. "If he comes at all," the gentleman added significantly.

"Why, don't you think he will?"

"It is no use frightening that poor thing up stairs, my lady; but I am afraid something has happened. The last time he was here I caught sight of him as he went out, and if I ever saw death or madness in a man's face, I saw it then."

"Death or madness!" The recollection of the wild face that stopped her husband on the palace steps more than twenty years before flashed across Lady St. Aubyn's mind, and she shuddered as she recollected what came after that meeting.

"Ah!" she said, with a sigh, "his father was mad, poor fellow!"

"And so is he, I am afraid; but I should think that he will be found if he is alive. He didn't look like a fellow who would wilfully desert his wife."

"Oh, no! From what she says, he was very kind to her. It is a strange affair altogether."

Poor Marie was with difficulty persuaded to leave the last place where she had seen her husband; but she was a sensible woman, and, when it was plainly set before her that she could do no good by remaining, she went uncomplainingly, though with a very heavy heart. They took her to Elm House and told her of all that had been done, and she was overwhelmed with gratitude; the prospect was something brighter than ever she had dared to hope for. They could not persuade her to go down to the Beeches and see her new home."

"Not without Eugene," she persisted; and they could only acknowledge that it was very natural. So they took a lodging for her, for they fancied that she felt constrained with them, and installed her in it, while they made a most diligent search for her missing husband.

Two days passed away, and on the third Lady St. Aubyn and Alice, restless with anxiety, drove to the hospital to see if there were any tidings of him there. No news, and they were returning sadly home, when, in passing a bye street, a strange figure rushed out gesticulating to the coachman to stop. It was a woman with tattered clothes and a ragged cap—a miserable object; and a policeman, thinking she was drunk, took hold of her and thrust her back.

"Come now, none of that," he said. "Go home quietly and don't be making a row here."

"Go home is it and him dying! Oh, ladies dear, stop—stop for the love of heaven till I spake a word wid yez!"

The carriage stopped and the footman appeared at the window.

"What is it?" inquired Lady St. Aubyn.

"It's a drunken woman, my lady."

"I'm not drunk. It's no harm I want. It's Mistress Deboss; can you tell me where she is, av ye plaze? I've been to the hospital and they drove me away and said she was gone out in a carriage an' pair, and two ladies; and I knew yez, ladies dear, and I knew him (pointing to the coachman), and I ax yer pardon for running after yez; but if you'd tell me where to find her I'd go down on my bended knees wid gratitude."

"Mistress Deboss!" They looked at one another in bewilderment till the coachman came to the rescue.

"I think it's Mrs. Dubois, my lady," he said. "I fancy I have seen the woman before."

A few hurried words convinced them that this miserable creature knew where Eugene was; and Lady St. Aubyn resolved to go in search of him at once.

"It's a horrid place, your ladyship," the policeman said, "not fit for like of you to see."

"We are not squeamish," she replied. "You will take the carriage home, James; we will go in a cab."

The address was taken down—the old woman saying she could get there before any vehicle, through courts and bye streets, and with the footman much disgusted with the whole proceedings on the box, the cab rattled off. She was there before them, standing at the door of a crazy tenement not far from the scene of the fire, in the top story of which she said Eugene Dubois was to be found. They could only understand a word here and there as they climbed up the dark staircase, but they gathered that some one belonging to the house had brought him home very ill two days before, and they imagined that some accident had happened to him. The room to which they were conducted was a stifling little garret in the roof, with only a single pane of glass for a window, and scarcely any furniture. It was not very dirty, and a rough attempt at tidying it up had evidently been made. As they stooped their heads to enter, the servant who had followed them into the house came hurriedly upstairs with terror in his face.

"Come back, my lady," he cried. "Come out for the love of Heaven! It's fever, fever of the worst kind!"

But if mischief were to come of it, it was done already, for Alice was stooping over the wretched bed, and dropping tears of pity on the insensible face of Eugene Dubois.

CHAPTER XII.

AT FAIRY VILLA.

Lady St. Aubyn drew Alice hastily away, terribly alarmed at the man's words.

"Come, my dear," she said; "don't lose a moment; we were wrong, very wrong, to come as we did."

"But Eugene—he will die here with no one to take care of him; we must not leave him like this."

"He shall not be left—he shall have every assistance; but we must not risk your life. It is dangerous to stay here."

She spoke truly; the fœtid atmosphere was dangerous. She felt it overpowering her as she stood—and Alice was very pale. She drew her gently downstairs, where they found the Irishwoman waiting for them.

"Why did you not tell us what was the matter?" she asked. "We may have endangered our lives; fever is terribly infectious."

"It's meself did not know that," she replied. "Sure an' I thought that it was only want of the food and the shelter that brought the fever, and that none but the poor took it an' died of it. Och, sure the saints above will take care of yez, my lady, and not let yez come to harm, through the good you've done this day."

"We are all in God's hands," the lady replied gravely, "and I trust no harm will come of it. I will send some assistance immediately."

She put some money into the woman's hand, and they drove off to bear the sad tidings to the wife of the sick man. Nothing could be done for the next two or three days until the crisis of the fever was past, and then an invalid carriage was procured, and Eugene, weak as an infant and with not even energy enough to know or ask where he was going, was removed to Fairy Villa, and he and his wife installed in their new home.

The day after their departure Alice sat in Lady St. Aubyn's boudoir at Elm House; they had been busying themselves about many little comforts for the sick man, and now that they were fairly off there came reaction to both of them. The wedding preparations were nearly at an end; they had all taken time by the forelock, so as to have none of the unpleasant bustle and hurry which so often came just at the last when any important event is coming off. Gerald was away for a few days, visiting here and there, and, in short, there was a lull in the proceedings, which left them all idle.

"Alice, my dear, you look distrait and forlorn in the extreme," said Lady St. Aubyn, after a pause. "What is the matter with you?"

"Nothing, mamma dear," she replied, already giving her the title she had never given to any one before. "I do feel a little tired; I suppose excitement of any kind is wearying. I was just thinking——"

"What?"

"How I should like to go down to the Beeches a few days."

"What! just now—before your wedding? You will come back to it in autumn, my love."

"Yes, I know; but you don't know how I crave to go there again for a little rest. I never was meant for a fine lady, or I shouldn't weary so in town. Heigho! I think a day or two in the country would be so delightful."

"You are not ill, are you?"

"No, only lazy; I feel as though I could lie idly on the sofa from morning till night. I think I should be less idle out of town."

"But think of the fever, Alice."

"Oh, Fairy Villa is a mile and a half from the house; besides, Eugene is better. There can be no danger now, and I shall coax papa into taking me. I wish you would come too."

"I can't, my dear; there are momentous preparations yet to be made, and I've one or two engagements in town. If you go mind and bring your roses back with you; you are rather pale."

Alice did her coaxing successfully. Mr. Venables laughed at her for being restless, but agreed to go with her to the Beeches for two or three days, and they went. Sir Marcus Llanwarm, when he heard of the arrangement, declared that, if they stayed any longer, he should usurp Gerald's authority and come and fetch the fugitives back to town. It was a very pale face which looked out of the carriage window towards the house when they stopped at the lodge gate—so pale that Duncan M'Shee, who happened to be talking to his wife, inquired anxiously if his young mistress were ill.

Alice replied "No" and smiled; and Mr. Venables also said, "No, she was not ill, only whimsical—wanted to see the Beeches again, and all that sort of thing." But Duncan was not satisfied.

"She never used to be fashious," he said to his wife; "and wilfu ways dinna turn the eyes dim and the cheeks white like that. I'm feared there's mair in't than whims."

More, indeed! The next morning Alice came down to breakfast paler than ever, and was forced to leave her untasted meal and retire to her room with a headache so bad that it almost blinded her. The day and evening passed away and no relief came; and before the night was over the nearest doctor was by her side and a messenger dispatched to town for further aid. The fever that had prostrated Eugene Dubois had laid its fiery hand upon her—all the more fiercely for her health and spirits. The next day there was a sad household at the Beeches—physicians summoned with all haste to consult over their patient—alas! they could do little more—and nurses prompt in attendance, who as yet could only do their best to comfort and alleviate the sufferings of their charge.

Lord and Lady St. Aubyn came to Stanley Hope, and Gerald, fetched by Sir Marcus Llanwarm from a gay bachelor revel at Oxford, came also, to sorrow and watch and wait for the smallest hope that his darling might yet be spared to him. But it was many a day before they dared even to hope that Alice might recover. Whirled into the spectral world of delirium by the mighty hand of fever, she raved shrilly and incessantly of things past, present and to come—of Gerald and Eugene strangely mixed together—of the time long ago, when the latter had heard the fearful story of his orphanage—of the later day when she had found him dying, as they thought, and had succored and befriended him.

* * * * *

It was two days before the news of her illness reached Fairy Villa. Eugene and Marie were hardly able as yet to realize their good fortune or understand the talismanic deeds which secured them a home and the means of living at least, if nothing more. Eugene was too weak to enter into any business details; the fever gone, he could only lie helplessly and rest, tended by Marie, whose cup of happiness seemed overflowing in the society of her husband and child. Poor girl, she had never known such a haven of rest since her marriage. Their life had been full of vicissitudes, and as for her husband, in his existence since he ran away from his friends, a wilful boy, he had never known the luxury of a quiet home till now. He had been to sea and knocked about on land; had been buffeted about by Fortune, till one day he found that he could put his thoughts into words, and that other people would read them, and from that hour he had managed to pick up a living.

Marie had first attracted him by singing some of his songs which had become rather popular, and the attraction had grown into something which did duty for love on his side, and into passionate adoration on hers. There were no friends to consult on either side, and so they cast their fortunes together and were happy, till Eugene's restless disposition prompted him to weary of their quiet life, and brought him to England to seek for fame and fortune in the whirlpool of London life. Once there, disappointed and heartsick, as only blighted hope and the bitter wakening from an ambitious dream can make a man, the yearning to see the friends of bygone days grew uncontrolable, and he used the key of Mr. Venables' garden, which he had kept, to gain a sight of his old playfellow's face once more. What followed that night we have already set forth. They sat together in the little parlor at the villa, husband, wife and infant, with the golden rays of the setting sun lighting up everything like a glory, and tinting the bright hair of the pretty child into a golden radiance.

"Is he not pretty?" asked the young mother, holding him up to his father's face. "And you've never looked at his frock; she braided it herself on purpose for him, and another one he is to wear on her wedding day. God bless her!"

"I believe I'm too lazy, Marie, to look at anything. For a little time longer I can only "take the good the gods provide me." Who do you say worked the young gentleman's robe of state?"

"She did—Miss Alice."

"Did she? It was very kind of her. Give me the boy, Marie."

His wasted arms could scarcely hold the plump infant; but he took him and buried his hands in the folds of the little dress. Marie did not notice this, for she was called from the room, and Eugene pressed the senseless fabric to his lips again and again, murmuring, "Her work! her work! Her hands have touched it!"

It was Duncan M'Shee who wanted the new mistress of the villa. He had strict orders to supply what was required in garden produce, and he called personally to apologize for not having sent the day before.

"But, ye see, we're a' sadly putten aboot the noo," he said apologetically.

"Indeed! How?" asked Marie, politely.

"D'ye no ken—have ye nae heard o' the trouble that's come till us?"

"Trouble! What trouble—has anything happened?"

"Ay—the warst. My dear young lady—my pur bairn, that we a' lo'e sae weel."

"What about Miss Alice?" asked Marie in alarm.

"She's deeing, my woman—deeing o' the fever that she caught frae your husband! I'm not going to upbraid you—'twas the will o' Heaven; but it's hard for us a'—hardest for him that was to ha'e ca'ed her wife sae soon. There, there—dinna greet," and his own voice broke into a sob. "We maun a' pray that this sorrow may pass away frae us."

Marie took the basket he handed to her and went in with her heart very full; the child lay unheeded on the couch, and Eugene sat by the table, with his head buried in his hands. When she spoke to him he raised to greet her a face so ashen grey in its pallor that she almost screamed.

"Oh, Eugene!" she exclaimed, throwing her arms round him. "What is it? Are you ill? You look like death."

"Go," he replied, repulsing her as she hung over him, and seeming almost unconscious that he was speaking to *her*. "Leave me! Did you not hear what that man said? *She* is dying and through *me!* Why did you nurse me back to life that I might kill *her?* Oh, Alice, Alice! would I were dead—would I were dead!"

Marie did not speak. She took up her baby softly, hugging it to her breast and left the room. Her heart ached with a dull pang as the little unconscious face nestled up to her, and she closed the door on the grief for another woman which her husband and the father of her child could not conceal even from her.

CHAPTER XIII.

A DISCOVERED SECRET.

Marie shut herself into another room, and left her husband alone. She strove to banish the recollection of Eugene's agonised face, and the tone in which he said, "Would I were dead." She tried to reason and persuade herself that he was mistaken—that his distress arose solely from the shock, and from natural anxiety at hearing of the mischief which his illness had wrought upon his benefactors, but it would not do. There had been love as well as sorrow in his look and tone, and with bitter tears she clasped her little one to her heart, and wished, wickedly may be, but naturally enough, that they had never been saved from their deadly peril at the fire.

"He never loved me," she moaned; "never, never! And I gave him my heart so truly and so freely."

Then again came a calm moment, and she began to think and hope that she was mistaken.

"I will not judge him yet," she exclaimed. "I will wait; time will show me whether he ever loved me as he swore before Heaven he did."

Time did show her all too soon. That very evening, when she had put her baby to bed, she returned to the sitting room to find Eugene stooping over something he held in his hand, and murmuring over it in low tones to himself. There was no light in the room, save the dim twilight and the flickering flame of the fire, which the chilliness of the invalid obliged them to keep. She had said she was going out on some trifling errand, but it had proved later and darker than she thought, and she had remained at home. He did not know this, and deemed himself alone. The firelight gleamed upon his face, and showed it full of passionate love—such love and fervor as had never beamed from it upon her—and his eyes were bent upon what he held with a wild eagerness that almost frightened her. He did not see her enter, and she came and stood behind him with her pretty face set into a stony calm as she looked, for what he held was a miniature of Alice Venables. Girl when it was taken—woman now, she had altered but very little, and Marie Dubois recognized the portrait in an instant. Her husband pressed his lips upon it as she watched, and spoke to the inanimate picture as though the living, breathing Alice stood before him.

"My darling—my darling!" he said, "you will never know I loved you so dearly and so truly—never know that the love you thought a boy's admiration was a life long adoration. My heart has never swerved from you, my love; I know it now—I know it now. I found it out the night I crept into your garden, and saw you standing, like a bright angel as you are, in the moon light."

So she had never been loved, this poor, true hearted wife, who stood in mute agony unseen by his side. He had been kind and tender to her; but the deep love which should link together those whom God hath joined had never been his own to give her. He had loved another from the first hour of their meeting. It was hard to hear from his own lips the bitter truth—hard to think that on the terrible night of peril and terror, when she so nearly lost her life, the reason her husband was not by her side was that he was wandering out, longing for the sight of the fair face of another woman. Her heart ached and her eyes burned as she watched and listened, and Eugene spoke again:

"It may be that we are both sick unto death, my Alice. In the next world none can stand between us or put a bar to our union to all eternity."

She saw him kiss the faded little portrait again and again, with a passionate rain of tears, and almost groaned aloud in her anguish as she remembered that no such fervent kisses had ever pressed her lips. She turned noiselessly away; his heart was with Alice and he did not hear her, and kneeling down by her child's crib, wept such agonizing tears as only true love flung

fat where their fingers lay. Both at last, panting, linked in a stiffing embrace, rolled on the ground, which returned a dead sound, and by turns, the two colossi, pressing against each other, shook each other off, leaping up yelling. Occasionally was heard the whistling which a bruised hide and hoarse respiration process forced from the *Somos*. The crowd laughed and applauded.

At the close of an hour of these exercises, we had enough, and after having made a sketch of the enclosure; after having distributed two or three frightful caricatures as authentic portraits, I left. At the door we received checks, which would cause the industrious people who are stationed at the doors of our theatres to despair. This is simply a stamp moistened on a woolen pad, and which is applied to the back of the hand; the imprint remains marked so that the perspiration does not efface it, and those who take care not to wash their hands can assist gratis at the exhibitions, with this sesame of a new kind.

NEW YORK CLIPPER.

SATURDAY, FEBRUARY 13, 1869.

NOTICE TO SUBSCRIBERS.

SUBSCRIPTION TO THE NEW YORK CLIPPER.

Single Copy	10 cents	Subscription per annum	$5 00
To Wholesale Dealers	6½ "	" for 6 months	2 50
To Retail Agents	7 "	" for 3 months	1 25

To clubs of four or more, a deduction of 50 cents will be made from each annual subscription. Subscribers in Canada and the British Provinces, $1 per annum extra, to cover postage.

FRANK QUEEN, EDITOR AND PROPRIETOR,
No. 32 Spruce street, New York.
Box 3 860 New York P. O.

NOTICE.

ADVERTISERS must hand in their favors before 6 o'clock on Monday evening, in order to have them appear in that week's issue.

To Correspondents.

AN OLD SUBSCRIBER.—Dooney Harris' first battle of consequence was with Nick Hannigan, by whom he was beaten; he afterwards defeated Joe Baldock, and was beaten by Jem Dillon in the old country. Since his arrival here, Dec. 12, 1863, he has beaten Patsy Marley and Peter Martin and been vanquished by Tommy Chandler. He also beat Harry Cooper, Tom Hudson, and Brown of Canterbury, but these are not mentioned in Fistiana. In his battle with Hannigan he had everything his own way, and astonished everybody by giving in, "owing to a pain in his side." His engagement with Dillon was of a desperate character, both exhibiting the utmost gameness and neither resorting to the drop game.

W. W., Port Hope.—1. We have not got the back numbers for 1867, or any other year complete, for sale. 2. Joe Pentland is residing in this city. He informs us that he has played Motley for the last time. 3. As to who is the best is a matter of opinion. 4. Uncle Frank Brower is one of the oldest "nigs" living. 5. Frank Wood is singing in the London Music Halls. He is not the champion. 6. Wood's Minstrels are defunct. 7. Carneross and Dixey's is considered one of the best in the country. 7. They are in no way related to one another.

VIRGINIA, Richmond.—You first try the young fowl by putting him against an old cock, both with steel spurs partially guarded with cork, so as not to penetrate very deep, and let them battle until the young one is pretty well cut. Next day, while he is sore, repeat the trial with a fresh cock, and continue from day to day until he is badly cut up, when if he still shows fight when brought out, you may rely upon him being thoroughly game.

CONSTANT READER, Philadelphia.—1. The lady referred to is past her 50th birthday. 2. Lizzie Price is 26 years of age. Annie is 32. 4. Mrs. Bowers has been acknowledged as a star since 1857. 5. The Buffalo boys have traveled in several States besides Pennsylvania. They are clever, but by no means the best in the business. 6. Mr. Hill is considered by many to be the better of the two.

F. F. A., St. Louis, Mo.—1. Jones stands 5 feet 10½ inches in his stocking feet, and weighs 170 lbs. in trim. 2. No; Tom's longest fight was with Harry Poulson, lasting three hours and eight minutes. His first battle with Jones occupied three hours and the second two hours. 3. Address Dr. Gouraud, whose advertisement will be found in another column.

INDEX, Indianapolis.—1. Maggie Mitchell has been married several months. 2. Mr. Adams is at present engaged at Booth's Theatre in this city. 3. Lotta's mother does not travel with her this season. 4. She is engaged to be married to a young actor connected with one of our Broadway Theatres. 5. Harry Wall returned from England several weeks ago with the Elise Holt Burlesque Troupe. He is at present in this city.

W. S., Boston.—1. About 17,000 miles. 2. The weather will be variable throughout the voyage. 3. The voyage has been done in 90 days, and has taken six months. 4. It depends on circumstances where the vessel puts in, but we advise you to make enquiries of some captain sailing out of Boston. 5. He is at Selwyn's Theatre.

W. B., Brooklyn.—"In a game of all fours, two are playing; they have one each to go; one holds the ace, the other holds the Jack. The one that holds the ace leads a small card other than trumps; his opponent plays the Jack and claims game. Which wins?" ..... The ace, being high, wins, Jack not counting until after high, whether it be played first or not.

TOODLES, Boston.—We don't know where you can get a dictionary of love. Whenever we get caught in Cupid's net, we make our own words to suit the occasion. You cannot rely on a dictionary in such tender matters. "Our Jim" has a dictionary of love, but he will give no information as to where he procured it, neither will he let us have a peep at it.

FORTY-FIVER.—"If hearts are trumps, and the first player plays the four of hearts, must the party holding the ace, the only trump in his hand, play it?"..... Not unless he chooses. The ace of hearts may be "reniged" or withheld from any card except the five or knave.

MANAGER.—Rochester.—1. Such pieces are not copyrighted, therefore no injunction could be served. 2. You have no right to play a copyrighted piece, unless you obtain the author's consent. 3. We believe none of them are copyrighted. 4. We never heard of his being married.

AXIOM.—The best running jump on record was by John Howard, 28 feet. It was on level ground, but he had the aid of a slightly elevated spring board. We have never heard of the jump of thirty-three feet at Cambridge that you allude to and are skeptical about it.

INQUISITIVE.—1. The circulation is considerably more than the highest number you mention. 2. The lawyer of that name is an Englishman; the other was born in this city. 3. Her age is 33 years. 4. Edwin will appear in the west at the close of the year, no doubt.

OLD MALY, Pittsburgh.—A having ordered up the trump, and declared to go alone, C had no right to go alone against him. A, in taking three tricks, is entitled to one point only. Had C taken three tricks, he would have euchred A, and been entitled to two points therefor.

F. R., Washington, Ind.—1. First finger of the left hand, our Sallie says. 2. Hoyle says the *dealer* may go alone where a partner assists, or he may not, according to the custom of the locality, but that the point should be decided before commencing the game.

D. H., Oil City, Pa.—1. O'Baldwin was beaten by Marsden, and beat Geo. Iles and Marsden, prior to his one round fight with Wormald. He never fought Goss. 2. There is no work in print on the feeding and training of game fowls. 3. Flora Temple is alive.

BLACK AND TAN, St. Louis.—1. The points of excellence in a black and tan are the distinctness of the "beauty spot;" the tencilling of the toes, the fineness of the skin and smallness of the tail, and the absence of white. 2. If two umpires agree, the referee has no authority to decide otherwise.

M. M. M., Biddeford.—You use three dice and have three throws if you choose. On throwing the first time you leave the highest die down and throw again, again leaving the highest down, or both of them if you choose. The aggregate of the three is the throw.

C. C. D. Neillsville, Wis.—1. Bill Poole whipped Morrissy in their rough and tumble fight. 2. Twenty miles within the hour has been trotted five times, viz: by Trustee, Lady Fulton, Captain McGowan, and John Stewart twice.

JENKS, Philadelphia.—It has never been successfully accomplished by anyone who lived after it. Two parties have been killed in doing it. The South American you refer to turned a double summersault.

NEWSDEALER, Evansville.—1. Past her 33d birthday. Since she was six years of age; she is married. 2. It was only an advertising dodge, as she never had a child, except by adoption.

INCOGNITO, Louisville.—1. Mrs. C. Kean is living; so is Charlotte Cushman. 2. Edwin Booth was married to Mary Devlin. 3. Thanks for your offer, but we have a correspondent in your city. 4. Fanny Davenport is at the Arch, Philadelphia.

G. B. M., Norwalk.—You are wrong. B goes out before C, having played low. C, by giving two for the pitch, must make those two absolutely before scoring, and B's low counts before C's high Jack.

C. C. H., Portsmouth.—1. The pay is from $15 to $50 a week. 2. Very seldom do they take apprentices. 3. It is not difficult to get a situation if you are a first class performer. 4. The advertisement will cost you 60 cents.

J. L. M., Boston, Mass.—It is quite a fair production, superior in many respects to articles sent in by "old hands at the business." We shall endeavor to find a place for it at an early day.

W. S. H., Richmond, Me.—There are no rules published concerning the game as played by you, but our opinion is that the other players had a right to declare before you took up the trump.

CRYSTAL, Sangerties.—C is not entitled to any of the proceeds of the game; his playing off with his partner only exempts him from the payment of any portion of the stake won by the opposing partners.

E. R. R.—1. By Walter Brown, we believe. 2. We think it would. 3. He did have a shop there—don't know whether he has now or not.

C. C. B., Evansville.—We do not know whether such a reply ever appeared in the paper referred to, but doubt it, as Mammona's time was 1:44¼ and not 1:44½, as you state.

PITCH PLAYERS.—We adhere to our decision. Although C made the two points, (high, Jack), that he gave for the pitch, yet B's low takes precedence, he only wanting one point.

L. L. J., Warsaw.—B had a perfect right to work his track, and it was optional with A to do likewise, there being nothing to the contrary in the agreement.

C. B. B., Baltimore.—The Sisters will be at McVicker's Theatre, Chicago, the week you mention. They will not visit your city at the time you state.

ALL FOR JOE.—Her name is Temple, and she was formerly in the *corps de ballet*. She was formerly engaged at Barnum's Museum.

LEW, Chicago.—1. Ben Goldsmith did challenge to dance with any clogrist, but when a match was about to be made he backed out. 2. Do not know where Tommy is at present.

J. O. E.—1. She is still a member of the troupe, and is not married. 2. She never played there. 3. He came to this country from London.

F. C. N., Milwaukee.—Minstrel companies have no one for a utility except a baggage smasher. 2. A banjoist gets from $20 to $40 a week, and a general performer about $30.

T. F. H., Galena.—The fastest pacing time on record is 2:14¾ by Billy Boyce under saddle. Pocahontas made 2:17¾ to wagon.

WILLIAM NUTTALL, Black Butte.—1. The World's Fair was held in London in 1851. 2. Seward's 9½ seconds is the fastest recorded time for one hundred yards.

T. G. R., Brooklyn.—There is no fixed value on such things; it depends mainly on the anxiety of the purchaser to procure them.

L. G. P., Detroit, Mich.—They are published in the "Library of American Humor," by Peterson, of Phil'a. The price is 75 cents, we believe, for each volume.

E. D., Dover.—We have no doubt but that one million of people have witnessed "Humpty Dumpty" since its first production.

JIM, Chicago, Ill.—1. You can order "Fistiana" through Wilmer & Rogers, 47 Nassau street, this city. The other work to which you refer is out of print. 2. No.

RODMAN.—1. We never had such a person in our employ. 2. We are on the sunny side of life, in a good state of preservation, and in no hurry to "pass in our chips."

WILL, Chicago.—1. Fisher. 2. With the exception of Radcliffe, Foran and Berry. 3. Clara Louise Kellogg is 26 years of age.

SUBSCRIBER, Ramsey, Ill.—If A can prove that he had more than $100 offered, *bona fide*, for the horse, he wins, as it was not incumbent on him to sell him for that price to win the bet.

OLD STORY.—Give half an ounce of Epsom salts, and two days afterwards ten grains of ipecacuanha, followed by four grains antimonial powder for two days.

A SPORT.—The light weight can claim no odds in betting, for his superior skill and science may counterbalance the advantage the other person possesses in weight.

SUBSCRIBER, Bloomington, Ill.—We are not sufficiently posted as to the operation and system of the St. Louis department to offer an opinion.

BOB, Petroleum Centre.—The French game of billiards consists of 21 points, unless differently agreed upon before commencing play.

H. S. S., Fort Concho.—He is at present in this city doing nothing but playing faro.

EDWIN, Newark.—Mr. Castle still lives, and is with the troupe.

ED. M., Louisville.—All the Berger family traveled with the Carter Zouave Troupe at one time. 2. Ada was in New Orleans a few years ago.

JOHN, Canton, Ohio.—Cotton ones, about $6; silk ones, about $25.

O. K., Hartford.—Mr. Owens is rated first class, the other parties are mediocre.

DOUBLE SIX.—A having gone out first and B and C tied, the two latter must play off.

NEWBURGH.—Apply to Dick & Fitzgerald, 18 Ann street, this city, for Ed. Price's work.

J. R. C., Granite State.—Pocahontas was a pacer. Young Pocahontas, owned by Mr. Bonner, is a trotter.

CONSTANT READER.—1. Yes; A having the age, can come in again. 2. Yes.

J. C. S., Hartford.—In the draw game of dominoes you have a right to draw even if you can play without doing so.

FOR FOURTH, Washington.—Plummer failed to put in an appearance on the night in question.

SIG. P., Chicago.—Blanche is nineteen years of age. Sallie is about the same age.

STAR.—No, not the one now at Brougham's, but another by the same name.

C. H. O., Lewiston, Me.—It was a catch bet, and therefore a draw.

R. A. H., Cincinnati, O.—The pair of aces and pair of deuces win.

STOLEN MANUSCRIPT, New Orleans.—We never heard such a report.

CONSTANT READER, Boston.—We have seen it on sale in this city, but do not recollect where.

MEMPHIS.—Morrissey beat Heenan in 11 rounds, 21 minutes, Oct. 20, 1858, at Long Point Island, Canada.

READER, Allegheny City.—Forepaugh's menagerie is wintered in Connersville, Ind.

HOPEFUL READER.—Use three drachms of powder for 1¼ shot.

W. J. J., Carthage.—You must apply to the Foreign Office for the information required.

WALKER, Middletown, N. Y.—Adams never accomplished any of the feats you mention.

O. H. S.—Ed. Price is at present residing in Washington, D. C., where he was admitted to the bar some months ago.

FRANK, Philadelphia.—Lizzie was born in your city and made her *debut* at the Walnut. We believe she is not married.

RICHMOND.—The Alida is recorded as having made the run from New York to Albany in 6 hours, 21 minutes.

J. J. R., Memphis.—Previous to his election as Governor, Mr. Hoffman was Mayor of the City.

CHARLESTON.—Cannot answer your query at present, but will endeavor to in our next issue.

G. A. R., Meadville.—1. The Guide retails for $3. 2. The items would be acceptable.

C. W. T., Green Bay, Wis.—We know nothing of the parties you name.

LOUISVILLE.—Fanny Kemble was never married excepting to Mr. Butler.

A & B, LONG BRANCH.—A wins; Black Spanish have white gills.

SPORT, Pittsburgh, Pa.—He can bet as much as he pleases at any time.

L. D., Covington, Ky.—You have been misinformed; we make no charge for answering correspondents.

EUCHRE.—His partner, in our opinion, could not play alone.

F. E. D., Brunswick, Me.—We should like to look at it.

RED HEAD, Chicago.—Dion Boucicault is its author.

HAMLET, Philadelphia.—Frank is in England.

CARLOS, Enterprise, Pa.—A straight beat's one pair.

O. B. J., Boston.—We cannot locate Gordon at present.

TOM, New York.—It depends upon your by-laws.

C. S. N., Quincy.—Shall be pleased to see a specimen.

SUBIE SMITH, Georgetown, D. C.—He is.

W. M. S., Omaha, Neb.—About 162 pounds.

NATIONAL HERALDRY.

Nations, like private individuals, have their armorial bearings and their destinctive liveries, our own among the rest, the custom originating from the semi-obsolete usages of chivalry, when knights and barons distinguished themselves with emblazonment of devices upon their helmets, shields, surcoats and banners, and their retainers and servitors with dresses of plain or variegated colors. As a superficial knowledge of heraldry, or the proper marshaling of the armorial bearings of illustrious or influential men, forms a feature in the education of a gentleman designing to travel, whereby he can distinguish at a glance whether the insignia to be found upon all public documents abroad appertain to an emperor, king, prince, duke or other potentate, should prove an interesting study for us Americans, becoming as we daily are more and more cosmopolitan, to acquire the rudiments, at least, of national heraldry, or the symbols employed by the great powers of the world to make manifest the presence of their representatives or their subjects, particularly among the illiterate of foreign population.

There is an ignorance among our good people of this country upon this subject, even touching the emblems of our nation, which is in some measure to be regretted, for, although many conceive a knowledge of such matters to be a triviality, such is not the case, inasmuch as our government, national, state and municipal, have invariably taken the precaution of providing themselves with great privy and official seals, duly emblazoned with the arms of the nation, of the state and of the cities, generally prepared in accordance with the rules of heraldry, it assuredly becomes the duty of citizens to ascertain the meaning and application of these pictorial devices. The nation possesses an advantage over states and cities, for, in addition to the right to display its proper arms, it boasts, as an evidence of its acknowledged sovereignty, another of throwing to the breeze a flag or banner, erroneously yet commonly called a national standard, the standard being not the sheet but the halberd or staff to which it is attached; yet even this presumptively universal flag is susceptible of variations to denote the service of its employment and explain it legibly to the world at large; for instance, whether it protects the revenue, post office yacht, or other especial department beneath government recognition. Again, while the national flag is the common property of the nation and of the people, and can be lawfully used by every citizen upon every occasion and in every place, both at home and abroad, as an inherent privilege to proclaim his individual nationality, the arms of the nation cannot be legitimately employed either at home or abroad, unless by some official representative of the government or person in its actual service, although with us this restriction is broken in upon mainly through the ignorance of our people as the authoritative distinction between the flag and the national emblem, the abuse of which latter, especially in foreign countries, would be attended with misunderstandings and perchance diplomatic complications.

For instance, presume in some foreign country an American hotel keeper flies the national flag over his house; no one can object to his so doing, but should he place the national arms, that is, the eagle heraldrically displayed over his door, he violates the intention of their creation and infringes upon the prerogatives of our consul, or other representative, who alone is entitled to make such a public display of national insignia, which is in actual reality nothing but a signboard announcing the fact that the house is in possession of an American official, and, according to the law of nations, upon land, for the time being, a part and parcel of American soil. Now the object of this heraldric formality, frivolous as a thoughtless man may conceive it to be, is the protection of the individual and of the dignity of the nation through symbolic means intelligible to men of all countries; for national heraldry, like unto an international system of marine signals, leads to a universality in pictorial language. To pull down the national flag upon foreign soil is, by the law of nations, an indignity to the individual; to degrade the uniform of a consular agent is an affront to his representative position; but to violate the sanctity of a place, over entrance to which the national arms have been placed by legitimate authority, is a direct insult to the dignity of the nation, and in itself, if not palliated or apologized for, ample cause for a declaration of war. It will now be seen how jealously it behooves our government to watch the unwarranted display of its peculiar property.

The national flag, as we have said, is the common property of all citizens desirous of publicly evidencing their nationality; but, as a piece of bunting is a cumbersome article to carry about one's person, heraldric ingenuity has devised a more portable substitute, composed of what is technically called the national "colors," in the wearing of a cockade or rosette. A cockade should be worn upon a side of the hat, a custom preserved upon military chapeaux, and upon the shakos of European soldiers to the present hour, but discarded by civilians when triangular cocked hats went out of date, who have since transferred the dignity to head gear of coachmen, grooms and lacqueys, whom, being part and parcel of our domestic establishment, we invest with the insignia of nationality. Worn upon the breast, as is often the case upon patriotic demonstrations, the cockade becomes a rosette—a term borrowed from the custom of the ladies and courters of the olden time wearing the emblem of England, a red and white rose, first upon their bosoms and then upon their shoes, certainly an extreme in the display of patriotic devotion. In our utilitarian days, if a gentleman desires to announce publicly his nationality, he should wear a rosette of the national colors upon the left lappel of his coat, that is, over the heart; a lady, her's upon her bosom, while the household domestics carry theirs on the left side of the hat.

It is erroneously supposed that the national colors of this country are red, white and blue, a most unaccountable error when we consider that the national cockade has been worn in the chapeaux of our regular soldiers from the day of its adoption to the present hour, although it may, through lapse of time, have come to be regarded as a mere ornament without any definite signification. In truth, so prevalent is this erroneous conception, that it will be entirely impossible to dispel a popular error which evidences itself upon every possible occasion when we are called upon to manifest patriotic sentiments.

The red, white and blue are the national colors of France under every form of government since the revolution of 1793, with the exception of the few years of the Restoration, which brought back with it the white cockade of the Bourbons. The position of the shades in the tricolor are merely changed to designate the existing state of things; hence, under the Empire it was, and is, red, white and blue; under the Orleans monarchy it was blue, white and red, and under the Republic it reads blue (liberty), white (equality) and red (fraternity). The origin of the tricolor shows its emphatically national character, as claimed by France. The color of the ancient monarchy was white; that of the revolution was red in the first instance green, for, when Camille Desmoulins, haranguing the crowd in the garden of the Palais Royal, declared the country to be in danger, he tore a bundle of leaves from a tree and placed it in his hat. The excited multitude followed the example, and compelled the citizens to wear the emblem of the revolution, made of green silk and other material. When, however, the flag of the republic came to be determined upon, the Parisians demanded that the ancient colors of their municipality, red and blue, should be adopted as those of the nation. To conciliate the rural districts, a compromise was effected, and the white, color of the monarchy, was inserted between those of Paris, and the tricolor was born instantly.

The National color of America was, and still is, a plain black cockade, such as we see in the portraits of Washington and his Revolutionary copatriots. It was adopted after due deliberation, and for the express purpose of distinguishing the Continental from their French allies, wearing a pure white cockade, and the British, wearing a white one traversed by the red cross of St. George, and has been officially preserved in the costumes of the war and other departments to the present hour. During the war of 1812, the federalists, its opponents, summoned the famous Hartford Convention, the members of which, to show their revolutionary origin, mounted the black cockade. This action disgusted the ultra war men, who edged the black with a slight stripe of red, while the plumes of the soldiers of that war were of black tipped with red, but the National government never have changed the original color—not very lively, it is true, but our own distinctive property.

PAWNBROKERAGE AND SAVINGS BANKS.

Notwithstanding the questionable measures resorted to by the Emperor Napoleon to secure accession to the throne, it is evident that he bases the popularity of the restored dynasty and its perpetuity upon the assiduous labors of the imperial government to ameliorate the condition of the working classes and of the suffering poor, whereby he seeks to extirpate the smouldering embers of those revolutionary fires so oftentimes consuming the popular heart. Napoleon is no idle theorist or visionary schemer, but originating, as did his uncle before him, from the body of the people, with the superior advantage of a personal training in life's vicissitudes, the Emperor does not hesitate to acknowledge himself a plebeian ruler, created by the grace of God and the popular will. He is a practical man of the world, well aware that through identifying the financial interests of the masses with the stability of his particular form of government, he more effectually suppresses revolts than he could by intimidating the discontented of his subjects through array of warlike preparations.

It is really unfortunate that no capable and philanthropic observer from this side of the Atlantic has thought proper to give us ample and reliable statements as to the practical workings of the many state charities which have sprung into existence under the first and second empires, as the lesson would prove eminently beneficial to our own people through suggesting the reproduction of some few at least of these state benefits in this locality for the advantage of a large class of our toilers, hourly augmenting, as the tide of immigration wafts to our shores an increase of the laboring population, now wholly dependent upon their own ingenuity, or the integrity of private individuals, for temporary or permanent relief. It is true that we possess several laudable eleemosynary institutions, the result of public charities, but, as a general thing, the recipients of their bounty are regarded in no enviable light by their companions and neighbors, while the more ordinary channels, designed for alleviating the privations of the suffering poor, are under control of men who exact a formidable premium for a trivial advance, a pecuniary exaction morally certain, in due course of time, to render repayment of the original sum impossible.

Take, for instance, the common habit of pledging domestic articles with pawnbrokers, and we shall at once perceive the immense contrast, afforded by law, between a rich borrower and a poverty stricken one. While the usury laws preclude the extortion of more than seven per cent. interest from a presumptively wealthy dealer at a bank, borrowing on his individual note, secured by the endorsement of an accommodating friend, the law, regulating the usages of pawnshops, allows an irresponsible capitalist to exact from a half famished borrower (leaving in the lender's possession a tangible article, whose sale on the morrow would more than liquidate the obligation), the infamous rate of twenty-five per cent., or a sum in interest equal to one-fourth of the entire amount advanced. And, as if the still deeper to aggravate the offence of poverty, our national government has imposed a tax upon pawnticketsthe only voucher received for valuables pledged—which the broker is permitted to deduct from the small pittance handed over the counter.

Now, if any merchant in good standing should enter a banking house and offer his note, with a United States bond as collateral security upon a loan at two per cent. a month, payable annually, the banker would either doubt the sanity of his customer or regard him as upon the verge of bankruptcy. Every one conversant with the laws of trade is aware that no dealer, trader or business man, can for any length of time sustain the pressure of interest, at a rate beyond twelve or fifteen per cent., and must ultimately succumb beneath so onerous a financial burden. And yet the law, in its wisdom, compels an unfortunate mechanic, day laborer or working woman, to perform a monetary feat it expressly declares to be beyond the power of a capitalist, a banker or a trader in a flourishing business condition. The pawnshop is the poor man's banking house, the only place where he can borrow in the hour of emergency, and bears the same relation to his necessities as the discount box does to those of the bank dealer, and yet legislative charity makes this incomprehensible distinction between pawnbrokerage for the rich and pawnbrokerage for the poor.

And even worse than this; the pawnbroker receiving the poor man's security is legally exempt from almost every responsibility attached to its kindred business of banking. He is not liable for the loss of any hypothecated article through robbery, fire, damage from the elements and from a number of other causes, not a single one of which can be assumed by a bank or banker to release them from the responsibility of collaterals pledged, or their value, upon extinction of loans.

Now, having seen the disadvantages under which the poor man labors, as a borrower, in his hour of adversity, let us note the advantages accruing to him, as a depositor, in his day of prosperity; for, inasmuch as the pawnshop is the bank of discount for the working classes, the institutions for saving are avowedly designed for their banks of deposit. All our savings banks are incorporations, which, receiving the deposits of these dealers in small amounts, loan them out in large sums at an advanced rate of interest over that paid by the bank to its customers, the profits on which transaction accruing to the pecuniary advantage of the capitalists originally conjoining in the bank's establishment, who likewise absorb the products of unclaimed deposits and dividends, knowledge of whose magnitude rarely comes to the public eye from the fact that these institutions for savings are invariably close corporations. That the profits of these banks are immense is self evident, otherwise they would not be able to erect palatial mansions or indulge in gigantic real estate speculations; yet, beyond the receipt of a lower amount of interest than the market rate, what benefit does the depositor derive though loaning these capitalists a major amount of the monies employed in these financal manipulations? With the ordinary commercial bank the dealer enjoys the privilege of borrowing his proportion of the capital, upon discount, when so inclined, as well as the unused deposits of his co-depositors; consequently, he possesses an indirect interest, as well in the prosperity of the institution as in its stability, and if he be a stockholder, even of a solitary share, he increases his interest in addition to acquiring a right of inspection.

Under the Napoleonic principles of political economy, both pawnbrokerage and the bank for savings are under governmental administration, whereby, by an ingenious combination of financial policy, the accumulation of labor is diverted to its true purpose of alleviating the sufferings of the unemployed and temporarily poverty stricken. The loan office, technically called *Mont de Piete*, from the name of an ancient Lombard institution of a like character, in commemoration of whose existence our present pawnbrokers display the three golden balls—a corruption of the arms of Lombardy—is an extensive government bureau, occupying vast burglar proof and fire defying edifices, entrusted to the management of competent, salaried supervisors, from whom the general public can borrow, at a fair rate of interest, sums drawn from the imperial treasury. In a like manner, the bank for savings, or *Caisse d'Epargnes*, is beneath immediate control of a governmental administration, investing the deposits in national securities, and allowing therefor the current rate of interest, less the actual expenses incurred in the direction of the institution, conducted, as it is, on the principle of a minimum of cost to a maximum of profit.

It will be readily seen that the sagacity of the French rulers has secured inestimable advantages for the working classes, and through basing both the loaning and depositing departments of concurrent institutions upon the direct credit of the national treasury, have so contrived as to render both classes of dealers participants in the cause of public order—assuredly an ingenious and practical design.

Some years ago a Lombard Bank was attempted in this city, and more recently an act incorporating a People's Loan Bank passed our legislature, but unfortunately for the cause of humanity, the corporators of both proved, in the one instance, incompetent for its proper administration, and in the other, keen witted speculators, preying upon the avarice of the pawnbrokerage fraternity, to whom, it is alleged, the franchise was disposed of at a handsome profit, and in the hands of its interested purchasers the promised establishment died still born.

A BOOK FOR BOYS.—Among recent publications is a book dedicated to "Boys from eight years old to eighty." This, at first sight, seems strange, but the author is not so far wrong after all, for old men are very much like boys of *right* when actuated by childish motives. We have seen men of *age* who were not up to the aver-*age* dignity of boys of eight; in fact, they were as *boy*-sterous as any *boy* we ever saw.

A RIFLE MATCH came off at Nevada a short time ago, and, while the parties were shooting, some impecunious scamp *rifled* the pockets of four of them. One lost his pocket book, and other articles to *boot*, and the *rifler* got away with his booty before the *four rifled* men discovered their loss.

THE MUNICIPAL QUESTION.

Now that the legislature of the State of New York have, almost at a cost of one-third the term legally allotted to annual legislation, accomplished the serious duty of selecting a Senatorial representative in the National Congress, it is to be presumed that some attention will be bestowed upon the numerous suggestions as to municipal reforms conveyed in the inaugural message of our experienced State Executive. That Mr. Fenton should have been chosen to succeed ex-Governor Morgan in the United States Senate, is simply following a political precedent, which, for many years, has influenced the legislature in bestowing a similar dignity upon the previous incumbent of the gubernatorial chair. This rule has been followed in the instances of Silas Wright, William L. Marcy, William H. Seward, Washington Hunt, and E. D. Morgan himself, and it is assuredly a sagacious bestowal of trust to transfer one who has served faithfully and honorably as the executive of the state, to a representative position at our national capital, as a statesman the most likely to comprehend our local needs, and the most capable understandingly to regard our interests.

It has, however, been suggested that the late contention at Albany between the partisans of Messrs. Fenton and Morgan will be productive of dissensions in the ranks of the dominant party, and hence may, in a measure, clog the rapidity of legislation; but we are at a loss to conceive how the intestine quarrels of any set of men can influence their judgment upon matters of abstract right, which, being founded upon experience and fact, should be contemplated from a higher stand point of morality than one embittered through personal prejudice or party feuds. All men may differ as to the capacities of individuals, and have good reason so to do, but when we come to practical declaration of principles we should judge only as to the feasibility of the scheme and the aims sought to be attained, inasmuch as the object of legislation seeks the amplest security in popular right, and the most direct method whereby the general interests of the community at large can be righteously sustained.

The city of New York presents itself before the bar of the Assembly through Governor Hoffman as its advocate, with a long catalogue of grievances, generally founded upon an alleged violation of its municipal and corporate privileges, derived through the customs or unwritten laws governing, or, rather, regulating, the rights of citizens from time immorial in other municipalities. The New Yorkers mainly complain that the privilege of self-government, in accordance with the ancient constitution of commercial organizations, has been bereft from them through the creation of a purely imaginary technicality, whereby the city has been absorbed into a metropolitan district, to which, through a legal fiction, an administrative system has been applied, wholly antagonistic to the franchises, rights and immunities of the city and its chartered privileges. In a word, it is claimed by the Governor that New York, governed in part by supervisors and councilmen, although nominally, as far as the real exercise of authority is concerned, has been absorbed, and its representation denied, by the construction of laws emanating from the central government at Albany, which, while pretending to operate beyond the bounds of the municipality, have been designed to cover a legal interpretation of legislative power, which would be wholly obsolete in practice as against the expression of civic freedom.

It must be candidly admitted that New York has great reason to complain of the oppressive burden of the excise laws, which are habitually disregarded in many districts of the presumptive metropolis, and yet stringently enforced within the county of New York, notwithstanding the significant fact that the people of the county have earnestly and persistently protested, as far as the power of protesting, through the ballot box, can be defined, against both the utility of these measures and their application to a circumscribed locality, wherein the habits and customs of the inhabitants differ essentially from those of every other section of the State. In truth, this very circumscribed limit, so particularly affecting a distinctive class of citizenry, is regarded by them as a studied insult to the dignity of the municipality in being compelled to contribute heavily for the maintenance of a system which militates to the disadvantage of that very distinctive class, taxed involuntarily for its support.

Another grievance, most heartily urged by the supporters of municipal rights, is the recent and superabundant creation of commissioners charged with the execution of functions which aptly and legitimately appertain to the body corporate, and in the exercise of which heretofore consisted the vital essence of our civic sovereignty, which now-a-days, in the hands of boards of commissioners—responsible to the State government instead of the representatives of the people—exists as the shadow of a name. Under all pre-existing municipal systems, the mayor of a city was regarded as an executive chief, charged with the direction of the police and sanitary ordinances emanating from the common council as a legislative body. Such were the prerogatives of the mayor and aldermen of New York under all the older charters, and universally conceded to them until the creation of the Police Commission rendered the executive of the city thoroughly subordinate to the members of a department legislatively created, while the commonalty found itself deprived of the time established privilege of appointing the guardians of the public peace, for whose integrity and honesty they were legally and morally responsible to their constituents.

The establishment of a Metropolitan Board of Fire Commissioners, that of the Board of Health, and the extension of power of granting excise licenses, an undoubted right vested in the municipality, and to be exercised solely for its financial benefit, completed a radical revolution in the manner of civic government, which has doubtlessly augmented the cost of its maintenance, by virtually superseding the charter officials in the discharge of duties at present transferred to commissioners drawing remunerative salaries for performing work for which the municipal authorities likewise receive pay, and are popularly presumed to do in their own proper persons. The enormous increase in city taxation can be readily accounted for, when we take into consideration the naked fact that New York boasts three distinct sets of officials, all salaried, to carry on a simple municipal government, which can, and ought to be, committed to the care of any one of the three classes, and thereby rendering the other two superfluities. For instance, New York, as a city, is governed by a Mayor and Common Council; as a county, by a Board of Supervisers; while actually the entire administrative work is done by the numerous boards of commissioners claiming to act in the name of an imaginary metropolis.

Such is the singular aspect of municipal affairs presented for legislative action by the Governor's message, and we conceive that ex-Mayor Hoffman has good cause to demand a thorough investigation of the workings of these concurrent jurisdictions, which have reduced our civic administration to the degradation of a palpable farce. It is reserved to the wisdom of the legislature to devise some practical scheme for the reconciliation of rival systems of local government, so that our taxpayers be relieved from the burden of supporting supernumerary officials. It is a matter of little importance to the community at large as to the form of municipal administration, whether secured through charter officials, county dignitaries or legislative commissioners, as long as we have the work effectually performed; but it is of vital importance to land owners and rent payers to diminish the host of drones, kept in office as titular dignitaries, whose duties are exactly identical, and impossible to be effectually discharged through collision as to the methods of their proper observance. If, after competent investigation, it be discovered that the old municipal system is the one best adapted to our civic wants, restore to the Mayor and Common Council their former prerogatives; if the Metropolitan theory prove its superior, let it be properly and definitely determined, but, for heaven's sake, don't encumber us with three sets of running machines.

NEW RULES OF THE BAR.—An exchange says that the Topeka, Kansas, Court has announced two new rules of evidence: that the lawyer shall stand up when questioning a witness, and that if too drunk to stand, he cannot practice. The reason of this is, that it has been found that some lawyers practising at *that* bar had been also practicing at the *liquor bars* in the vicinity, and often when examining a witness every one was witness to the fact that they could scarcely *stand*, so the Court won't *stand* it any longer; and if any of them are *caught* in court again under the influence of *rum*, a *rum*-pus will be the result.

A MAN was tried out west a couple of weeks ago for a crime committed against the laws. He was convicted, and sentenced to *serve* in the penitentiary for life. The lawyer who defended him sued him for a fee of $2,000 for *serving* him. The limb of the law is de-*serving* of being sent to *quod* himself for charging *quod*-ruple what he should have *charged* him had he cleared him of the *charge*. For to *charge* such a *fee* was un-*fee*-ling; but, as is the case with many lawyers, the *fee* was the principal *feature* with him.

VERDANT.—The following incident actually occurred in a New England town last week:—A green hand in a store was told to take the coal ashes down into a neighbor's cellar, and sift them. He was gone some time, and on returning was asked how he succeeded. "Well," says he, "I got along very well, but *I guess the machine's getting dull!*" On investigation it was discovered that he had run the ashes through the neighbor's sugar mill.

THE POLES.—Foreign papers occasionally bring us accounts of the rigorous manner in which the Poles are treated by their Russian conquerors. As Americans, we sympathize with the down-trodden of all nations, and should like to see the *Poles* gain their *pole*-itical rights, become freemen, and *poll* their votes for rulers of their own selection.

MAYNE, late chief of the London police, held that position for forty years, and was, by all accounts, accounted the main *stay* of the department. Having recently deceased, he is a main *stay* no longer.

A FACT.—On some of the remote western railroads they transport Indians as freight. "Our Jim" says the mode of dispatching *Ingens* shows considerable *ingen*-uity; inasmuch as *Ingens* thus sent *abroad* will always find an *Ingen*-ear.

A YOUNG CHAP was arrested a few days since, and fined, for persistingly *whispering* in church. He had been repeatedly admonished that there was no whispering *aloud* in that church

THE "DEGENERACY" OF THE STAGE.

The change which has taken place in the manners and customs of our people, who are admitted to beat the world in enterprise, was never more strikingly evinced than in the business departments of the theatres. Talent is the original substratum upon which theatrical success is based, but it has come to be understood that without the shrewdest business management, the rarest ability would be apt to display itself to empty houses. Cases in illustration are so numerous, and will so readily occur to every reader, that we need hardly advert to them. There is a "genius" in business as well as out of it, and this faculty judiciously employed is very frequently the stepping stone to fortune. The old idea of "luck" is played out definitively, and prosperity is based upon the most consummate calculation. Theatres may be likened in this respect to newspapers, which may present in each succeeding issue the most brilliant literary ability, but without proper management are certain never to rise above a mediocre position, fortunate if they do not altogether fail. The alteration which the past quarter of a century has given birth to is remar

THE TURF.

THE AMERICAN TURF.

TROTTING ON LONG ISLAND DURING THE COMING SEASON—THE PROSPECT PARK AND UNION COURSE MEETINGS.

A new and different system of management is about to be inaugurated by the proprietors of the Long Island Trotting Tracks during the coming season. Instead of, as formerly, giving a series of one hundred or two hundred and fifty dollar purses for horses of different grades of speed, to be competed for during the season, they purpose holding one, and probably two meetings, during the summer and fall, each extending over three or four days, and at which they will offer purses so rich and valuable as to attract entries of good horses from all parts of the country, so that the competition will not be, as hitherto, entirely of a local character. The newly organized Prospect Park Fair Ground Association is the first in the field and will hold its inauguration meeting on their magnificently appointed new course near Gravesend, on Tuesday, Thursday and Saturday, May 25th, 27th and 29th, when most liberal premiums will be offered for trotting. The proprietor of the Union Course, Mr. W. Shaw, has announced his intention of holding a four days' meeting on the 1st, 2d, 3d and 4th of June, when seven prizes, amounting in the aggregate to nearly $1,000 each, will be given, to be trotted for by horses of different classes of speed. The proprietor of the Fashion Course has given no intimation of the course he intends pursuing during the season.

DEATH OF A RACEHORSE.—Mr. Belmont's well known imported thoroughbred, Maid of Honor, by Newminster, out of Hiimmalaya, died last week from injuries received in running against a rail fence. She had been frightened, while running in her paddock, by the sudden rising of a bevy of quail, and in trying to jump the fence injured herself fatally. She was imported as a two year old by Mr. R. W. Cameron, along with Hampton Court and the three renowned racers and thoroughbred stallions, Leamington, Warminster and Hartington, and first made her *debut* on the American turf by beating a large field of two year olds at the Paterson Spring Meeting in 1868. She was afterwards sold to Mr. Belmont, and beat Mr. Jerome's Redwing in a match for $1,000, won the gentleman's back race at Jerome Park and beat Messrs. Forbes' and Jerome's Trovatore in a match for $1,000, carrying 112 lbs. Her high breeding would have rendered her valuable as a brood mare, and she would have made an admirable cross with the Lexington blood in his son Kentucky, now owned by Mr. Belmont.

MATCH FOR FIVE THOUSAND DOLLARS.—A match for the above amount has been made between two two year olds, owned respectively by Messrs. Belmont and Hunter, to come off at Saratoga on the last day of July. Mr. Belmont has named his chestnut filly Tennessee, by Lexington out of importe i Fillagree by Stockwell, (the dam of Alta Vela), and Mr. Hunter his chestnut filly Intrigue, by Baltrosnie out of Jennie Rose. The latter is consequently full sister to Capt. Moore The distance to be run is a single dash of one mile.

TROT IN THE PALMETTO STATE.—A trot for a purse took place at Savannah, Ga., on the 23d ult., between Mr. Birch's Lucy Long and Mr. Wilson's Brick Pomeroy, mile heats, two in three. The first heat was won by Brick, and he also came in first in the second heat, but a dispute arose about his gait and the judges awarded the heat to Lucy. The third heat was well contested, the mare taking the lead at once and keeping it for six hundred yards, when Brick closed up and an exciting race home resulted in his winning by about ten yards, in 2:44.

THE ENGLISH TURF.

Important Turf Reforms in Prospect.

PUBLICATION OF THE WEIGHTS FOR THE GREAT SPRING HANDICAPS, AND RENEWED ACTIVITY AMONG THE BETTING MEN—LATEST BETTING ON THE CHESTER CUP—LIVERPOOL GRAND NATIONAL, TWO THOUSAND GUINEAS AND DERBY—SETTLEMENT OF THE LIBEL SUIT AGAINST ADMIRAL ROUS—TRIAL OF JENNINGS, THE TRAINER OF GLADIATEUR, FOR BATTERY, AND HEAVY COSTS AWARDED—A NEW ACCESSION TO THE TURF—SERIOUS ACCIDENT TO A WELL KNOWN JOCKEY.

"Great bodies move slowly," is an axiom equally true in the world of racing as of physics, and the English Jockey Club is no exception to the rule. This powerful and aristocratic association hold despotic authority over the turf, and the carrying into operation of reform in the numerous abuses, and malpractices which prevail upon it, seldom meets with favor and co-operation among the magnates who profess to be the guardians of its interests. A glaring instance of injustice and wrong, and which brought great public scandal upon the Jockey Club itself, occurred last year in the case of the late Marquis of Hastings, who, although a notorious defaulter on the turf to the amount of many thousands of pounds, was allowed to retain his position as an active member of the club, which arrogates to itself the exclusive protectorate of the purity of racing government. Stirred up at last by the influence of public opinion, the Jockey Club is awakening to a sense of its obligations and duties, and a movement has been inaugurated which, if carried into operation, will effect many and much needed reforms on the turf. In our last issue we published the resolutions of which Sir Joseph Hawley has given notice to the Jockey Club he will introduce at their next meeting, relative to the running of two year olds on the English turf. Their object, concisely stated, is "to prohibit two year olds running earlier in the year than July; to prevent them running in any handicap whatever, at any meeting where the Jockey Club rules are in force; to prohibit any money being in future added from the funds of the Jockey Club to any race for which two year olds may be entered; and lastly, to authoritatively decide that if two or more two year olds run a dead heat in a race, they shall not be allowed to run it off, but the prize shall be equally divided between them." The great aim of Sir Joseph Hawley's resolutions is to strike at the root of the evil of modern racing, by checking the training of two year olds, and consequent premature development of their frames. A turfman himself of long experience and remarkable success, of undoubted honor and great popularity, he has initiated a movement which will be productive of undoubted benefit to the turf. He now proposes to postpone the consideration of the above resolutions to the meeting of the Jockey Club in London about the time of the Epsom Races in May, when, in the event of their being carried, he will further propose that the entries for the Derby, and other races at Epsom, Newmarket and Ascot, which have usually closed after the Newmarket July meeting, shall not close until the Tuesday after the Houghton in November, and that races which have hitherto closed on the Tuesday after the Houghton shall not close until the first Tuesday in January. This is a reform which, if effected, will be greatly appreciated by owners and trainers, as the postponement of the time of entering their yearlings from July until November will give them better opportunities of judging of the promises of their young stock, which will then be more matured, and with their training education commenced, an estimate of their ability, reliable in the majority of instances, could be formed in the various stables. Thus owners might be enabled to save many forfeits to which they now become liable by entering their yearlings solely on the score of their breeding, without paying any regard to shape or soundness, while the probabilities of good horses being omittted for the Derby and St. Leger are rendered less remote. Besides Sir Joseph Hawley, two other turf reformers, both members of the Jockey Club, have recently appeared on the scene; viz.:—Colonel Forrester and Lord Coventry. The former has given notice to the club that, in the event of Sir Joseph Hawley's resolutions to prevent two year olds running earlier than July 1st, and from starting in any handicap, being found too sweeping, to modify them in some degree, and introduce resolutions prohibiting two year olds running before May 1st, and from starting in any handicap before the 1st of September. The effect of Colonel Forrester's resolutions, if carried, will be to abolish the Brocklesby Stakes at Lincoln, the Althorp Park Stakes at Northampton, the Little John Stakes at Nottingham, and a few other minor two year old stakes at other meetings. Lord Coventry's motion is an equally important one, and is to the effect that, on and after January, 1870, no horse shall carry in any race a lighter weight than 84 lbs. Nearly ten years ago Lord Redesdale introduced a bill into the House of Lords, petitioning that body to fix the lowest weight in racing at 98 lbs., and, although it was defeated, public attention was so expressly drawn to the subject that one good effect was produced—the abolition of the "feather weight" system, and the raising of the lowest handicap weights to 77 lbs. The most striking instance of the "feather weight" system in handicaps that occurs to us at the moment, was in the Chester Cup of 1844, when Red Deer, a three year old, with the "feather weight" of 56 lbs. on him, ran away with his jockey, and beat that great mare Alice Hawthorn (perhaps the best race mare that ever trod the English turf), with the tremendous impost of 120 lbs. on her by a length only. There is little doubt but that Lord Coventry's motion will be adopted, and now that the thin edge of the wedge of reform is introduced, we may hope to see many of the abuses that exist on the English turf abolished forever.

The publication of the weights to be carried in the great spring handicaps has given a wonderful impetus to speculation, and bookmakers are exceedingly busy in betting the current odds against the horses fancied in the different races. In the Chester Cup, the Derby winner, Blue Gown, heads the list of one hundred and twenty-six horses enrolled with the top weight, 4 years old, 130 lbs., while the 3 year old Arlington carries the minimum weight, 77 lbs. The Blue Gown's chance, notwithstanding his tremendous impost, is still a formidable one, for we saw him run second last year for the Cambridgeshire with 128 lbs. up, or only 2 lbs. less than he now has to carry. He is a horse possessed of a wonderful turn of speed, which will be of vast service at the finish of the Chester Cup Course, and the tone of the market indicates the high estimate entertained of his chance of winning. In 1863, Sir Joseph Hawley won this race with his 5 year old Asteroid, carrying the same weight as Blue Gown does now, and the latter is confessedly a much superior horse. But Sir Joseph has other strings to his bow for this race, as he has also entered The Palmer, 5 years, 122 lbs.; Rosicrucian, 4 yrs., 12 lbs.; Pero Gomez, 3 yrs., 100 lbs.; and Vagabond, 3 yrs., 77 lbs. It is hardly likely that the Kentish baronet will start his Derby crack, Pero Gomez, for this race, but his stable is sufficiently formidable without him. The most favorably weighted among the other entries appear to be Romping Girl, 4 yrs., 114 lbs. (winner of the Liverpool and Shrewsbury Autumn Cups); Beesting, 6 yrs., 110 lbs. (the Chester Cup winner of 1867); Dalby, aged, 108 lbs. (who won this race two years in succession); Cecil, 4 yrs., 108 lbs. (winner of last year's Cesarewitch); Paul Jones, 4 yrs., 105 lbs. (winner of the Chester Cup last year); Van Amburgh, 5 yrs., 105 lbs.; Fair Wind, 5 yrs., 98 lbs. (winner of the Ebor Handicap); The Spy, 4 yrs., 98 lbs.; The Special, 6 yrs., 96 lbs; Birdseeker, 4 yrs., 94 lbs.; Lord Hawthorn, 3 yrs. and Robespierre, 3 yrs., each 88 lbs.; The Ægean and Vagabond, three year olds, 77 lbs. each; and from this lot we anticipate seeing the winner arise. In the betting, which became animated as soon as the weights appeared, Paul Jones and Blue Gown almost monopolized the business, as indeed they had done previous to their appearance. Blue Gown was backed for all the money that could be obtained down to 12 to 1, and at the close of business even those odds were not forthcoming, 1,000 to 90 being the highest price obtainable about his chance; even 6 to 1, with the proviso of a start, would have been taken. An offer to take 800 to 100 about Pero Gomez, with a start, was not responded to, and 5 to 1 to £500 would have been taken about Sir Joseph's lot. Paul Jones was next in demand, and was backed for all the money obtainable at 10 to 1 to win several thousands. Robespierre would have been supported at 1,000 to 30, but not more than 1,000 to 40 could be had, and Knight of the Garter stood at the same prices. St. Mungo was backed at 33 to 1, and Lord Hawthorn, Birdseeker and Fairwind each at 40 to 1. Taken altogether, the handicap does not appear to have given general satisfaction, for one or two stables have confessedly been treated in a remarkably lenient manner. The Lincolnshire Handicap, which opens the racing season, has 90 entries, Formosa, the Oaks and St. Leger winner last year, heading the list with 126 lbs on her. The most favorably weighted appear to be Lady Coventry, 4 yrs.; Alington Arrow, 5 yrs., each 110 lbs; Van Amburgh, 5 yrs., 112 lbs.; Fairwind, 5 yrs., 107 lbs; Cheltenham, 5 yrs., 107 lbs; Sycee, 5 yrs., 97 lbs., and Islam, 3 yrs., 86 lbs. The betting is 100 to 6 each against Lady Coventry and Sycee, 20 to 1 against Cheltenham, 25 to 1 each against Knight Errant, Islam, Van Amburgh and The Sawyer. An offer was made to give eleven horses against the field for £500, but it was met by a counter offer to take fifteen for any part of £1,000, at which price nothing was done.

For the Liverpool Steeple Chase, Van was made the favorite directly it became known that her weight was 146 lbs., and 20 to 1 would have been taken, and at last, so great was the anxiety to back her that 15 to 1 was taken. Pearl Diver heads the weights with 175 lbs. The Lamb (who won this race last year) and Steamboat have 165 lbs each. Tennyson, who was much fancied and backed heavily before the weights appeared, has 158 lbs., which seems to put out his chance, and places him along with his stable companion, Steamboat, in the hopeless division. Portmahon, with 158 lbs., does not seem favored, although he is a proved good horse. Tathwell, regarded as one of the handsomest cross country horses in training, is weighted at 152 lbs., a very lenient impost. The betting on this race is 100 to 6 against Pan, 22 to 1 against the half bred Colonel (taken to £4,000), 40 to 1 against Portmahon (offered), 25 to 1 against Tennyson, 1,000 to 25 each against Globule and Huntsman's Daughter, 33 to 1 each against Alcibiade, Brick, Beadle, Q. C. and Captain Crosstree, 1,000 to 33 each against Lord Ronald, Dick Turpin, The Nun and Pearl Diver, and 40 to 1 each against Sea King, Harcourt and Count Horn.

There is little betting on the Derby or Two Thousand Guineas. The highest offer against Mr. Merry's crack, Belladrum, is 5 to 1, while 6 to 1 can still be had against Pero Gomez. There appears to be a standing commission in the market to take all the money offered at 8 to 1 against Wild Oats, who is in great demand, but not more than 7 to 1 is now offered. Ethus is in demand at anything over 20 to 1, but Martyrdom has receded, for stand at anything over 20 to 1, but Martyrdom has receded, for which 25 to 1 is offered against him. Ladas and Thorwaldsen are backed at 25 to 1. Ladas and Ryshworth were each backed at 1,000 to 35, and an offer was made to take 1,250 to 50 about each of four, viz.:—Ethus, Ladas, Martyrdom and Thorwaldsen, but no business was done, although 1,150 to 50 would have been laid. Breannus is still supported at 40 to 1, and the Duke of Beaufort at 50 to 1. For the Two Thousand Guineas, Wild Oats has superseded Belladrum, for the former is backed at 5 to 2 and the latter at 3 to 1. Coupled, these two would be backed against the field at evens for any amount.

The libel suit brought by John Day, the Danebury trainer, against Admiral Rous, for a letter reflecting upon the character of the former and his family in connection with Lady Elizabeth and last year's Derby, and which was published in the *Times*, has been amicably arranged. The admiral had, as usual, been too hasty in forming his opinions on the Lady Elizabeth affair, and equally so in rushing into print, and having acknowledged his error, the action for libel which John Day had instituted was discontinued, and the matter amicably settled. The action at law against Tom Jennings, the trainer for Count La Grange and of Gladiateur, did not terminate so satisfactorily for that individual. It will be remembered (for the facts were published in THE CLIPPER at the time) that last October Jennings committed a savage and brutal assault upon a "tout" or horse watcher named Bray, on Newmarket Heath. The latter was standing upon a public path on the heath, when Jennings rode by with his string of race horses. The latter seems to entertain a strong antipathy against touts in general, and against Bray in particular, for he immediately commenced a tirade of abuse, Bray responding by calling the trainer a fool. The latter is a big, powerful man, while Bray is a slight built fellow, below the medium height. On hearing the epithet applied to him, Jennings rode at Bray, and beat him on the head with the butt end of his heavy riding whip in a most brutal manner, until the man fell senseless. The action was brought to recover damages in the court at Westminster, and there being no defence, Mr. Jennings had to pay £200 damages for the tout's broken head, as well as the costs, which would amount to £300 more.

A new accession to the turf, in the person of Lord Roseberry, has just taken place, and a large stud of racehorses is being purchased for him. Lord Calthorpe is also largely increasing his racing stud, and he has secured the first call upon the services of the celebrated jockey, Fordham. Considerable excitement has been created at Kingsclere, where Sir Joseph Hawley's racehorses are trained, by the discovery that the stable lad who looked after the Derby crack Pero Gomez, was in correspondence with some London bookmakers. It appears the lad, who had a situation worth some £60 a year, had gone away for his holidays, and during his absence a letter was intercepted which revealed his misconduct. On his return he made a full confession, and, becoming alarmed for the consequences, he absconded, and has since been advertised in the Calendar. As no trainer can now dare to employ him, the lad's occupation is gone, and his prospects in life ruined. Plumb, the jockey who rode the American horse Starke when he won the Goodwood Stakes for Mr. Ten Broeck, has recently met with a serious accident by his horse falling with him at a coursing meeting and rolling over him.

SKATING.

THE SPORT IN THE METROPOLIS.

Notwithstanding the extreme mildness of the season, our skatorial friends have not been treated so shabbily this winter after all. Up to and including the 6th inst. the lovers of the exhilarating pastime of skating have had nearly fifty days of their favorite sport on the ponds of the metropolis and vicinity. At the Fifth Avenue Pond there have been forty days, while the rink has had thirty days. Mr. Eugene B. Cook, ("Chess-Nut") the meteorologist of the New York Skating Club, whose penchant for the healthful amusement is only equaled by the success which follows his efforts to excel in every intricate movement, has enjoyed over fifty days. As Mr. Cook skates in out of the way places, and at times when others equally fond of the sport do not seek for it, his chances of equalling his last winter's feat of skating a hundred days are not so bad as they might be.

Since our last issue the ice carnival has been in full blast. The rain storm of the 3d inst., it was thought, would play the deuce with the ice on the Park and Fifth Avenue Ponds, but, although the storm was severe, it did not create so much havoc as was expected. The cold snap of the 4th inst. was sufficient to close up the gaps in the ice, and on the evening of that day the sport was resumed at all the resorts. At the rink there was skating on the afternoon of the 3d, but in the evening, owing to the continued mildness, the building was closed. In Jersey City and Brooklyn there was fine skating at the rinks, but the other ponds were open near y all the week.

CARNIVAL OF THE EMPIRE CITY SKATING CLUB.

The only event of the past week of any importance was the fancy dress carnival and reception of the Empire City Club, which took place on the evening of the 2d inst., at the Third Avenue Rink. The ice was in the best possible shape, having been reserved expressly for the purpose. The building was brilliantly illuminated by thousands of gas jets, while the really excellent band played selections from all the popular music of the day. The decorations consisted of the national colors suspended from the roof, and the flags of the New York, Brooklyn and Empire City Clubs tastefully arranged over seats expressly reserved for the members of three organizations. Invitations had been extended to the New York, Brooklyn and Philadelphia Clubs, and the members of the two former organizations responded in large numbers. The New York Club alone had nearly a hundred of its members present, among whom were all the prominent lady and gentlemen experts of the club.

The fancy dresses were not as plentiful as on former occasions, but the attendance was numerous, and the enjoyment extreme. Among the notable events of the evening was the appearance of Master Charley, a boy of 10 years of age, hailing from Cleveland, O. Master Charley, who is traveling with his father for pleasure, exhibited wonderful proficiency in the art, and was the centre of attraction while on the ice. The members of the New York Club also attracted considerable attention for their graceful movements. Among the more prominent were C. Mead, who cut up shines as a clown; Jimmy Demorest, in a ragged suit representing no one in particular, who played off drunk in such a natural manner that the police endeavored to eject him. La Petite Miller, Miss Creighton, Mrs. Jackson, Miss's Bedell and Jackson, and Messrs. Cook, Jenkins, Stuart, Cheeseman, Rogers, Benson, Dupignac, Edgards and Walker, formed a conspicuous group wherever they appeared, and were the bright particular stars of the evening. During the evening the Empire City boys entertained their friends in a liberal and bountiful manner, and at a late hour the carnival broke up, with rousing cheers for the Empire City Club.

SKATING MATCH AND CARNIVAL AT MITCHELL'S POND.

The patrons of the Fifth Avenue Pond are promised a repetition of the fancy dress carnival which was given at this favorite resort a week or two ago. Wednesday, the 10th inst., has been set apart for the affair, and to give increased *eclat* to the occasion, the proprietor has offered a gold medal, of the value of $50, for the best gentleman skater. The skating match will come off in the afternoon, and bids fair to be quite an exciting contest. Among the names already sent in are those of Charley Bearman, ye Jersey ball tosser; James L. Conkhin and Edward H. Fisher, of this city, and Messrs. Dollard, Nickerson and Brady, three first class skaters of the Brooklyn Club. The match will be governed by the rules of the New York Club, and as the members of that organization are debarred from taking part in the contest, it is probable that the judges will be chosen from among its ranks. In the evening the pond will be illuminated with calcium lights and fireworks, and a full band of music will lend its aid to render the scene one of complete gratification.

THE GOODRICH AND SWIFT MATCH FOR THE CHAMPIONSHIP.

It will be recollected that immediately after the conclusion of the championship match between Frank Swift and James C. Mead, on the 26th ult., the winner was challenged by another trial for the honors by E. T Goodrich, of Chicago. This contest has been fixed for the evening of the 9th inst., at the Brooklyn rink, and promises to be fully as interesting and exciting as the previous meeting. Goodrich is well known in skating circles as one of the smartest professionals in the country. He is already adorned with a "champion" belt and medal, having defeated Swift, Engler, Curtis and Miner at Pittsburgh, Jan. 30, 1867. Swift won his present honors by winning the gold and diamond medal given by Harper and Johnson, the celebrated rink builders, at Pittsburgh, on the 6th of February, 1868. This jewel is the emblem of the championship, and becomes the property of the one holding it two consecutive seasons. Swift has held it to the present time, and if he can continue to maintain his right to it till the end of the present season, the bauble will be his, and he can retire on his laurels. It is understood that Callie Curtis has already sent in a challenge to the winner of the pending match. Swift finished a successful engagement at the Boston rink on the 5th, and Goodrich closed at Buffalo on the 6th.

OUT OF TOWN ITEMS.

The Race street rink, Philadelphia, reopened on the 6th inst., the manager having planted ice there during the week. The Meagher Brothers were the attraction.....Lafayet e, the comedian, is the star at the Cambridge, Union rink..... Frank Swift gave his comic skates at the Boston rink last week. .....Miss Maggie Elwood and John Engler are at the Jersey City rink .....The New York rink reopened on the 5th ..... "Capt." John Miner opened at the Forest city rink on the 8th, and was to have performed "all the most difficult feats on stilts," twelve and twen y inches high..... Byron Wallace of Canada, and (Mrs. Boory, Springfield, Mass., skated 100 miles at Green Bay, Wis., on the 5th inst. The Canadian won in 14¼ hours, 6 minutes and 29 seconds to the mile..... Miss Nellie Dean defeated Miss Ada Goodbout at the Buffalo rink on the 5th inst., Nellie scoring 34 to 31. At the Rochester rink, on the 6th, the same ladies again contended, and again Miss Goodabout was defeated—29 to 27..... On the 16th, there will be a carnival at the Boston rink..... At Highland Park, Newburgh, on the 8th, a grand carnival was given. Mr. Eugene B. Cook, of the New York club, was present.

AT DAVIS' DETROIT SKATING RINK a comic dress carnival came off on Feb. 4th. William Johnson, attired as a "Grecian Bender," received the first prize, a handsome breakfast castor. William Knowland, representing a "Moke," was awarded the second prize, a gold lined spoon holder. The ice was in capital condition, and music discoursed by the Bohemian Band added to the enjoyment of the occasion.

SWALLOWING EGGS ON A WAGER.—A resident of the metropolis, who has obtained considerable reputation among his acquaintances for the facility with which he disposes of the good things of this life, in solid and fluid form, and the extraordinary capacity of his "hash receptacle," recently made a wager of $50 that he could stow away three dozen hard boiled eggs, without drink of any kind, in 36 minutes, and the trial took place a few days ago, in presence of a few friends of the parties. At one o'clock of the day agreed upon the word "go" was given, and with electrical rapidity two eggs were bolted, but as sudden y the eater stopped and protested that the eggs had been "soaped"—that is, b iled to a clammy state—which had been expressly stipulated against. The umpire tasted and declare l the objection well taken, and ordered 40 new eggs to be procured and boiled under his personal supervision. At 3 o'clock the "sport" was resumed. The first 17 eggs were bolted whole in 14½ minutes. The eighteenth stuck fast in the throat; the operator gulped painfully, but the obstruction would not stir. The natural moisture of the throat was gone, and soldered irons could not adhere more firmly than did the glutinous egg to the parched throat. The sufferer gulped and strained in vain. He seized the iron handle of the saucepan which contained the boiled eggs, and was about to inject the obstruction when the opposite party called "foul." The umpire, with ex-Solomonic judgment, pronounced in favor of his decision—that the operator might inject or eject at pleasure by mechanical aid, but the egg so injected or ejected would not count. He went on to give his reasons, and got to the "thirdly," when the suffocating wretch, now purple in the face as the gills of a male turkey, eyes distended outside their sockets, breathing stertorious, bolted the recalcitrant egg with the handle of the saucepan. Seventeen regular eggs and a blank in 16¾ minutes. The eater sank into a chair entirely exhausted, with stomach in a volcanic state. After a two minutes' rest, three more eggs were bolted in manl est pain, eyes running water, and the whole frame tel ching spasmodically. Twenty-four eggs in 25 minutes, and the operator threw up the sponge and is taken away by his backers.

THE CLEAVERS CLEAVE THE FISHER.—There was a goodly gathering of old country lads at the Half Way House, on 8th avenue, on Tuesday evening, 2d inst., when the Cleaver brothers met the brothers Fish in a match at skittles, 11 points up, stand fair, for fifty dollars a side. There was considerable money wagered in small amounts by the friends of the contestants, and for an hour the play was very exciting, but the Cleaver boys finally won by three points. Wm. Vanecart was referee.

THE RING.

BOXING AT THE ALHAMBRA.

COLLINS CHALLENGES EDWARDS.

On the night of the 4th inst. George Rooke was favored with a tolerably large gathering of the sports at the Alhambra, 616 Broadway, he having announced that he would then and there take a farewell benefit, "prior to his departure for California." Compared with other exhibitions which he has lately given, it was an excellent house and netted George a nice little sum with which to liquidate current expenses. Old Bill Tovee held the reins during the evening, and, as a starter, introduced Young Stenson and brother, who gave place to Gilmartin and Patsy Lally, and they, in turn, made room for Dan Kerrigan (who, though getting up in years, knows well how to handle himself yet) and Donnelly, the couple making a very interesting set-to, which was loudly applauded. It isn't often that Daniel makes his bow in the flash of the footlights now-a-days, but when he does, he's always warmly welcomed, for all the boys like him. They were succeeded by Young Farrell and Thompson, who went to work with both hands and peppered each other without compunctions of conscience for about twenty minutes, the former having the best of it, and both being pretty well tuckered out at the close. Harry Hill now mounted the stage with a pair of heavy clubs, upon which Mickey Costello stepped up also, and holding out a roll of greenbacks challenged Harry (whom he called the "self styled champion") to swing the clubs with him, for from $100 to $500. Hill answered that he did not consider himself champion, whereupon Mike caught hold of one of the clubs and, whirling it around, pointed to the title painted upon it. This seemed a poser for mine host of the "Exchange," but he replied "Well, I'm out of practice." To this Costello responded "I'll give you a month's practice, and swing them with you for any amount, and then the people will know who is really champion." This wound up the chin-music, which caused considerable stir among the on lookers, and then Harry went through the evolutions of the club manual in good style. Homer Lane and Young Ryan now treated the spectators to a really fine exhibition of the science of wrestling, but although the latter was very active upon his feet, and quick to take advantage of any opportunity which offered, as well as to recover himself, the Lane he had before him knew no turning, and gained the victory by twisting Ryan off his feet twice. The "wind-up" followed, and was given by the beneficiary and his former antagonist within the circle of hemp, Tim Hussey, who rat-led away at each other with their accustomed vim, both going in for forcing and planting good thumps without bringing science into requisition, closing the show after a lively fashion, and sending the boys away well pleased. During the evening Tim Collins created a sensation, by appearing upon the stage and publicly challenging Billy Edwards to fight him at any weight, from 120 lbs. to 130 lbs., for whatever sum might be mutually agreed upon. He was anxious to get on a fight with anybody at 120 lbs., but he was particularly desirous of fighting Edwards, as was evinced by his offer to increase the weight ten pounds. Some one inquired whether he would set to with Billy then and there, to which he eagerly replied in the affirmative, but although Edwards was present he said nothing in response, nor could he be prevailed upon to mount the stage; we presume the reasons for his declining are best known to himself. There can be no question about Tim's earnestness, and it was regretted by all present that Edwards did not face him on the occasion, and it will be regretted still more if, through any fault of his, a match is not entered into between them. Father Tovee now made his accustomed speech and "dismissed the congregation."

EDWARDS AND HARRIS' JOINT EXHIBITION.

HOT WORK BETWEEN EDWARDS AND COLLINS.

The New York Swimming Academy was well filled by the fancy element on the night of the 2d inst., when an exhibition for the joint benefit of Billy Edwards and Dooney Harris was given. The principal attraction was the anticipated meeting of Edwards and Mike Hickey with the gloves, but although this did not come to pass the lookers on were amply repaid for their visit by the character of the encounter between Billy and Tim Collins, which was of a decidedly sensational character—in fact the only really interesting engagement of the evening, both in regard to science and slogging. It being Billy's first appearance in the metropolis for a long time, he was naturally desirous of showing off to the best advantage, while Tim, having heard so much of Edwards, determined to put his best foot and hand forward and floor him

POOR FANNY GLENN.

A MOURNFUL TALE—WITH A MORAL.

WRITTEN FOR THE NEW YORK CLIPPER.

Draw near, ye gentle maidens, and listen to my verse—
The history of one like you I am going to rehearse;
Take out your pocket handkerchiefs to wipe your weeping eye,
For a doleful tale of Love and Woe to tell you I will try.

It happened thus—'twas in the year eighteen hundred sixty-one,
A maiden came to boarding school, fair as the sun shone on;
She was sweet sixteen—complexion fair as lillies on their stem—
Her hair was dark, and ah! her eyes! no stars e'er shone like them!

She was very straight and slender, her graceful form was tall,
And many diamonds sparkled upon her hands so small;
Her neck was alabaster, her voice was low and sweet,
And number two the gaiters that she wore upon her feet.

And O! the shawls and dresses this gentle maiden had,
All paid for and presented to her by her old dad.
He was as rich as Croesus, and kept down on the wharf,
And he had the wheezing phthisic so it nearly took him off.

She was his only daughter, and very proud was he
Of this fair and gentle creature as any one would be.
And when he gazed upon her he felt so very grand
He swore she was the handsomest young lady in the land.

And so, as I've narrated, she came to boarding school;
Her trunks and her bandboxes they filled a large room full.
Her father came there with her, and to this charming maid,
Just for her pocket money, he two hundred greenbacks paid.

And many a long instruction he gave about his child;
She was a lady ever true, so gentle and so mild;
She must learn to sing and polka, and French be sure to speak,
Get posted in Astronomy, Philosophy and Greek.

She must drive her span of ponies around the park each day,
And always have her studies diversified with play;
And he charged the head directress "be sure my dearest Fan
Is never, on any account, to speak a word to any man."

And then they drew a paper, and signed it with a pen,
About this self same daughter whose name was Fanny Glenn.
Two years she was to stay there and learn everything she could,
But these were the conditions and ways the matter stood.

The teacher for her payment was not to have a dime
If it was proved his daughter had ever in that time
Spoke, be it only a word, (alas! poor little Fan)—
These were the words of a cruel bond—a word to a single man.

It was signed, sealed and attested, and when the ink was dry
He fondly kissed his Fanny, and then bade her good-bye.
She was proud but never haughty, was polite but not high flown,
She was very sentimental, and loved to sit alone.

She could dine upon a roseleaf, and sup upon a star;
Her romantic whims and fancies carried her ever so far;
And in the pleasant evenings that came in rosy June,
She used to sit up in her room a gazing at the moon.

She used to drive her ponies on many a pleasant ride,
But Mrs. Green, the teacher, was always at her side;
And never a word, had she desired, could this poor maiden say,
To any man she chanced to meet a coming down that way.

She was always reading novels and heaving many a sigh,
And longing for a lover with whom to live and die.
She used to read the *Ledger*, and with her it played "old hob"—
O, what a darling creature she thought Sylvanus Cobb!

Well, eighteen months had vanished, when, one bright, starlit night,
Beneath her chamber window she heard a footstep light;
She started and retreated and drew back in the shade,
When a soft voice gently murmured "O, fly not yet, sweet maid!"

O, what a thrilling tremor shot through her gentle frame—
Said she "Go away, you naughty man! But tell me, what's your name?
Your business here so late at night instanter let me know!
Tell it, or else I'll raise the house, speak quickly—and then go!"

"My name is, gentle maid," said he, "McFarren—I'm from Spain,
And in my native land I am a Count—I fain
Would tell you of my castles, my servants and my wine,
But to speak the truth, my darling, I havn't got the time.

"For I've another topic lies nearer to my heart;
Don't ring the bell, I pray you, or give a sudden start;
I love you! O, I love you! In sunlight and in dark,
I've seen you drive your ponies around here, in the park.

"And I shall go distracted unless you promise me,
Before I leave this charming place, my Countess you will be.
You shall have slaves and jewels—and O, my darling dear,
We'll play guitars while o'er the lake we'll ply our gondolier!"

What did the maiden do? Scream out, alarm the house or shriek?
No! Nothing of the kind! She placed upon her hand her cheek.
"O," murmured she, "is this a dream? Can it be really true?
It so I'll leave this wretched place and share the world with you!"

From off her little table she took her study lamp,
And looked from out her window, where he stood, cold and damp;
They looked at one another but not a word they spoke;
He was tall and very noble, and wore a large black cloak.

His hair it hung in ringlets, his hat was made of felt,
And the midnight air of Gouraud's perfumery it smelt.
His eye was dark and piercing, his hand was soft and white—
And away off in the distance two ponies met her sight.

"They're yours," he gently whispered, "all harnessed ready, dear,
To take you and your adored one long miles away from here."
She didn't stop to think it strange to go to Spain by land,
But she took her box of jewels and—he caught it in his hand!

She seized her best silk dresses, put her bonnet on her head,
And took her sheets and counterpane from off her little bed;
Then tore them, and a ladder she very quickly made,
And down she skipped into his arms—the little foolish jade!

"Swear! on your oath!" she whispered, "that you are speaking truth!"
"I, Count Adolphus McFarren, swear!" said the Spanish youth.
It was enough—she always thought this would be the way
That she should marry a Spanish Count and run off in a "shay."

They hurried to the carriage all in the greatest haste—
He kissed her pearly forehead, his arm was round her waist;
"My Fanny!" cried the ardent Count, as over her form he bent;
"Adolphus!" and crack went the whip and off the couple went!

Next day a dreadful rumpus the principal did raise,
For Fanny Glenn could not be found and neither could her chaise;
For many and many a good long mile away from all this strife
Sweet Fanny Glenn was married—a Count claimed her for his wife!

Lord! how her father blustered! O, how he raved and tossed!
And he swore that our poor teacher had all her money lost.
He sent the sheriff far and wide—expense he could afford—
And for the safe return of Fan offered a large reward.

Some days had passed, her dad looked blue, for not a single word
From either of the fugitives by him had yet been heard;
But miles away one moonlit eve her gentle head did rest,
While sitting in their hotel room, upon Adolphus' breast.

"Tell me again, my love," she said, tales of your native land—"
He smiled as interesting smile and took her little hand—
He told her of their starry nights—his castles old and grey—
And with these sweet, bewitching tales, the evening passed away.

And while these stories he rehearsed and likewise many more,
There came a loud and startling rap upon their chamber door;
And in there entered—very tall, and very straight and gaunt—
A solemn chap who took Mac's arm and said—"it's you I want."

"Intruder!" cried Adolphus, "retire and quit my sight!"
"Get out," the rough man said, "I guess that you can't come that quite;
Your name's MacCarty; I arrest you and that lady there!
Your wife's below—she's on the stairs—O, you're a precious pair!"

And at that moment Fanny swooned—"O, villain!" she did cry—
And Mac, some poison from a cup to swallow he did try.
But a large sized Irishwoman rushed in and knocked him flat,
"Take that, you murthering villian! and that, and that, and that!"

It was Mrs. Mac, and handcuffs upon the wretch they placed,
And back to town, in silence, their footsteps they retraced.
Now use your pocket handkerchie!—now wipe your weeping eye!
Poor Fanny Glenn gave up the ghost and on that night did die.

They carried Mac to prison, and in a gloomy cell
They put him for a hundred years, and he deserved it well.
And now our poor directress, into a lawyer's hands
Put her claim against Fan's father, and they attached his lands.

Old Glenn came in the court room, and the bond he did produce;
It was signed by the directress, and he said it was no use,
For "she had made a bargain, dem it now, who can,
She would lose her pay if Fanny spoke to a single man!"

And then the little lawyer quite meekly up he rose;
And said, "May it please your honor, that's all right, as far as it goes;
But the scoundrel she eloped with, its true, upon my life,
Was NOT single, he was married, with six children and a wife!"

And then the Judge decided; the people raised a shout;
And her father did the money and costs of court shell out.
In sweet, romantic Greenwood he a monument did raise;
And on the cold, white marble "POOR FANNY GLENN," it says.

MORAL.

Now, all ye gentle maidens, for your dear parents' sake,
If not your own, a warning by her I hope you'll take;
And if with Spanish lovers your erring footsteps roam,
Be sure he is not married, with a strapping wife at home!

J. H. B.

THE HUBBITES ON THE VELOCIPEDE.—"The velocipede mania is beginning to revolve in a lively manner round the 'Hub' as well as elsewhere. Curiosity is awakened, invention stimulated and experimentalists are getting to be numerous. Two-wheelers, three-wheelers and four-wheelers, and wheelers that can be multiplied or reduced in their rotary power as practice and skill may warrant, are rushing into the market. The schools have their pupils and spectators; and the not exactly novel—for something very like it has been known before—style of locomotion is rolling into favor as a popular notion, even if it should prove to be only a nine days' wonder. The various qualities of various machines are coming to be discussed with almost as much zeal as the diversified merits of horse flesh; and the dogmatists, wiseacres and experts in regard to these new substitutes for legs are to be heard talking, as men are wont to talk of the wind, strength, bottom, gait and 'go' of Eclipses, Dexters and Ethan Allens. It is amusing to notice how rapidly this fresh idea has germinated, budded and bloomed, and is actually bearing fruit in the way of active action. There are trials and competitions on the Common and in other convenient localities, as well as efforts and essays in halls up stairs and down, that set the fogies laugh; the sanguine prophesy a future population mounted on rolling stock that requires no oats; the boys are jolly over the whirling fun; and the question is getting to be an interesting one as to how extensively the social system is to be revolutionized. Something of utility, convenience and economy may come of the innovation; meanwhile it is certainly the source of innocent amusement, steals time away from poor gossip, angry disputes, and promotes muscular development, even if it has not as yet—and was predicted by the railroads would—thrown the horses out to grass or filled the carriage bazaars with vehicles to be sold for a song, the owners having no further use for them. Therefore let the innocuous furore rage, say we; let it become contagious; let it agitate and convert every body, at least until it shall, early in the spring, mount the members of the legislature and swiftly send them off on various raids, to the enjoyment of their homes and private business.—*Transcript.*

REMINISCENCES OF A MAN ABOUT TOWN.

WRITTEN FOR THE NEW YORK CLIPPER,

BY PAUL PRESTON, ESQ.

No. 42.—Public Art Galleries.

It must be admitted that the good folks of New York have, in the course of the last quarter century, made rapid strides in the cultivation of the Fine Arts, and proven much more progressive than could be naturally expected from a purely utilitarian community, whose souls, according to prevalent maxims, should have been engrossed with the cares of trade. And this advance has been the more remarkable, inasmuch as it has only been of late years that we have had anything approximating to a really good public exhibition of paintings, and cannot, as yet, boast of a permanent collection open to the populace, and free of charge. Had we, in this appreciative city, any gallery, sustained at the public expense and open to universal inspection, such as those of the Louvre, of the Luxembourg, of London, of Brussels and of every other European capital, I am morally certain that long ere this we would have produced a race of artists fully equal in merit to those whose works annually adorn the hall of our pretentious National Academy. Through lack of a school among us, ambitious painters were forced to travel abroad to develop their latent talents, and from this cause alone we have been deprived of more than one artist of genius, discovering Europe to be a more promising field for their matured efforts. American artistic talent developed at a very early stage in our national existence, but was often times expatriated through failure of that encouragement which it has been the policy of Europeans to bestow upon works of high art. To our credit, be it remembered, we have supplied a president to the Royal Academy of England, the historical painter, Benjamin West, who, through his Quaker proclivities, refused the honor of Knighthood ever accompanying that exalted position, and one of its most prominent fellows, C. R. Leslie whose brother, Major Leslie, will be remembered by many of our citizens as having been the paymaster of the United States army for a long series of years, designated for this military district.

Even immediately upon the termination of the Revolution, prejudiced as we were in favor of French artists, our country produced several meritorious painters, whose historical compositions, rendered popular through engravings, in the first instance executed abroad, have maintained a firm position in popular appreciation. The works of Col. Trumbul, a member of Washington's military family, the original studies of which are preserved at Yale College, New Haven, display a good taste and knowledge of art, despite a formal mannerism not to be expected as existing during troublesome times, while Stuart's portrait of Washington, the original still conserved in the gallery of the Marquis of Lansdowne, will compare favorably with the more elaborate efforts of modern portrait painters.

Limited as was the patronage of high art, our immediate ancestors were not wanting in the vanity of possessing family portraits, and it was mainly from the execution of likenesses that our artists drew their main subsistence; consequently few were tempted to relinquish a certain and remunerative occupation to essay higher flights of genius and reap a barren harvest of mere honor. A family gallery was the cardinal pride of a New York household; hence, no sooner could a child sit unsupported by its nurse's arms, than its lineaments were transferred to canvas upon some popular painter's easel. Neither did the perpetuating process end at this incipient stage; it was repealed at every period deemed important in the individual's existence, until, oftentimes, it chanced that the parents of a charming belle could exhibit a range of portraits of the fascinating creature, extending from early infancy to comparative old age. Fashion regulated the prevailing style of family likenesses, but generally they were life size heads and frequently of full length figure, these last conveying to the uninitiated the idea, at a first aspect, that our fashionable painters contracted to do art work by the square yard. Then again these colossal parlor ornaments, rare connoisseurs of a knowledge of this century's apparel for future generations, would be superseded by cabinet portraitures or more diminutive gems of colored ivory, until finally the discovery of Daguerre literally drove all species of family portraits fairly to the wall.

It was somewhat singular that it was mainly among the commoner class of the populace that a decided taste for decorative and historical painting evinced itself, and many of the earlier hours of the best of our artists were furtively occupied under the patronage of social clubs, political societies and other confraternities, anxious to appear in public with some attractive specimen of pictorial art. Particularly did the fire department of those days rejoice in the encouragement of the artist's skill, and especially when employed in the reproduction of a scene or illustration rendered familiar through a popular print. A laudable pride was taken in the selection of the subject for artistic embellishment of the "machine," and happy was the aspiring knight of the pallet who contrived to satisfy the critical judgment of Argus-eyed employers, for, if the adornment of the engine's "back," as the ornamented portion was then term ed, chanced to prove the admiration of its adherents and the envy of its opponents, his success was complete and a plenitude of other patronage sure to follow in its wake. Many may now-a-days smile at the humble, if not ridiculous, calling of an industrious art student in thus adorning a municipal property, but let them remember that at that period wealthy patrons were sparse and painters indifferently paid; therefore these public works were regarded as the most profitable operations of the craft. The idea of constructing a public gallery has long been entertained by the citizens of New York, and, if I mistake not, an association for that purpose was duly incorporated, and for a time exhibited the paintings, intended as a nucleus for the enterprise in the Coliseum in the Park, whence they were ejected to make room for the Croton Board and the jolly George Kellock, rotund city almoner and superintendent of out door poor. What became of the collection, among which were comprised several works of foreign artists, donations from European admirers, is a mere matter of surmise, but I believe that the major part has been transferred to the domains of the Historical Society, a learned and astute combination of mutual admirationists and of sycophantic fossils, who spasmodically awaken from a Rip Van Winkle slumber simply to go to sleep again.

There was an institution in Barclay street, upon the present site of the Astor House, which for the moment made great pretensions to the encouragement of works of design, and styled, I think, the American Academy of Fine Art, under which pompous title it was the recipient of many valuable casts and models, transmitted from abroad, to enable our students to prosecute their labors. These torsos, antiques and casts were kicked and tossed from attic to cellar during the eventful hours of the Academy's decadence, until they were finally transferred to the basement of the City Hall, whence, after having been tolerated among the rubbish and ashes accumulating within that venerable pile, they were doubtlessly turned adrift in disjointed fragments, to make way for the supplementary apartments rendered necessary through exuberance in our municipal growth.

The exhibition rooms of the Academy were devoted to art purposes until after the institution's demise, and became eminently celebrated as the locality wherein the fondled scions of matrons and maids of the town satiated itself in devouring the strictly unembellished beauties of Debuffe's paintings of Adam and Eve, two entirely nude male and female figures. These pictures had been brought to America for speculation, and certainly it was a very bold one, this presentation of absolute nakedness, done up in the most florid style of modern French art, to the fastidious semi-Puritans of the new world. At first critical comment ran counter to the enterprise as prejudicial to morality, but upon production of certificates averring the pictures to have been originally designed for altar pieces and to have had a narrow escape from being consecrated to the church, popular sentiment changed, until it became recognized as a religious necessity for our fair dames to adore their first parents once or twice a week. These scriptural efforts were destroyed at the burning of some exhibition hall in one of the Atlantic cities, while restorations from the original sketches were subsequently sent out to replace those destroyed, but so far inferior in execution to those first viewed as to prove utterly unattractive. A very fine thing was a large composition of Byron's "Don Juan and Haidee," at the time regarded as a masterpiece as to color and expression, confirmed the man's reputation as an artist without putting many dollars in his pocket. Although both Don Juan and his lady-love were represented with an abundance, if not superabundance, of vestments, the subject of the picture, being taken from Byron's naughty poem, was deemed all sufficient to question the propriety of looking upon it from a moral point of view.

Next door to the Academy building dwelt a celebrity in the art world—Michael Paff, an eccentric German, more familiarly designated Old Paff, who had, in prior days, carried on business around the corner in Broadway, beneath the sign of the angel, so graphically described by the Croaker satirist in its act of beating upon a drum, an emblem discarded after Paff's removal and replaced by a bronzed Cupid, inscribing the name of his venerable master upon a roll larger than himself. Old Paff was a pioneer in the knack of cleansing and restoring old paintings, who, by dint of lor g practice, had acquired a peculiar tact in attributing values to the antique gems in which he dealt, for he possessed a collection of waifs, coming to his hands, which he had christened after the old masters, and in many instances with some show of reason, for, during process of cleansing a picture, he frequently removed a modern coating, designed to destroy the identity of a veritable original. During the revolutionary wars in Europe hundreds of valuable paintings were shipped to this country, either for sale or safety, many of which, for better security, had been covered by an indifferent piece of modern workmanship, and consequently it was easy to presume that Spanish, Flemish and Italian masterpieces often times came into the possession of the crafty connoisseur, reserving to himself the secret of his trade At all events, Old Paff, naturally a bustling, talkative and egotistical genius, enjoyed a high repute among the prin and picture collectors of his day, such as John Allen, Ithiel Town, Judge Furman and other hoarders of articles of virtu, when antiquarianism was almost a profession and rare private and pictures in constant demand; consequently, whether the judgment of Old Paff was correct or not, he has supplied pedigrees accepted as reliable for many treasures in private galleries.

A gentleman vieing with Old Paff in the display of specimens of antique art to public admiration, was Michael Henry, the auctioneer, proprietor of an art gallery, at which he semi-occasionally condescended to knock down, in his own opinion, choice and undoubted originals, frequently at alarming sacrifices, astonishing to every one save the public vendor. Mr. Henry was a model auctioneer in those times, when an auctioneer was regarded as an element in the commercial state, for the traders of New York hesitated to purchase any species of goods, save at public vendue, while their thrifty housewives in their domestic transactions sedulously followed so exhilarating an example. The Honos, Haggerties, Wilmerdings, Mounts and other knights of the hammer exercised a potent influence over commerce and trade, and need we therefore wonder that they were oftentimes honored with posts of municipal greatness? Mr. Henry, failing to inoculate the community with an art mania, afterwards became partner with the celebrated Tom Bell, a name identified with that of household furniture.

If the taste of the general community for art works remained ungratified through inspecti n of old masters, Broadway presented habitual lungers with ample opportunities for viewing a constant succession of choice engravings, as the arrival of each London packet replenished the windows of our leading print dealers and publishers with specimens from the burins of trans-Atlantic artists. The most popular place of resort with right sedate was in front of the book store of Messrs. A. Colman, in Broadway, near Fulton, where, behind plate glass windows, duly protected against over pressure by a treble row of iron guards, were displayed the most elaborate products of European skill, so captivating to the sight that not a blooming belle nor courteous beau could pass the establishment without pausing to criticise the art works temptingly exposed.

Farther up the thoroughfare, where the Astor now stands, were located the salesrooms of Bourne, music dealer and print vender, who competed with his contemporary dealer in an ostentatious exhibition of his wares, to the great edification and delighted throng. Bourne was not only a print seller, but a publisher of popular engravings, while his spacious show windows were oftentimes employed to exhibit the more aspiring works of local artists, anxious to court popular criticism as to the accuracy of delineation, evidenced in the portrait of a prominent politician, or of a militia hero, or in the illustration of a striking scene to be found in a fashionable romance.

As the world of fashion enlarged, its boundaries and the *bon ton* progressed towards the region of presumptive aristocracy, topographically designated Bond street, that fashionable thoroughfare being recognized heretofore as the *ultima thule* of residences, an enterprising gentleman named Stanley opened a repository of literature and of art at the corner of Broadway and Canal street. Although upon the "shilling side" of the great thoroughfare, as the right hand side of Broadway was denominated in contradistinction to the other, our then fashionable promenade, Stanley's show windows were possessed of no mean attraction, frequently tempting a passage across the street to view the choice and costly engravings therein displayed. Another feature probably added to the repository's temporary success, for, across the side and end of the building wherein it was located, was inscribed the attractive legend, in huge sized characters:—"Branch of the British College of Health." This institution, despite its collegiate title, countenanced but one method of treating all diseases, and that was their annihilation through ample doses of Morrison's Pills, a medical composition in general favor, and of enormous consumption with New York thirty years ago. Being agent for the sale of this sovereign panacea, Stanley's business was sufficiently lucrative to permit him to indulge in artistic speculations, rumous to other art dealers; hence he published many large and well executed local views of the city, its environs, and particularly of its harbor scenes, engraved in aquatint, a style of art susceptible of coloring by hand, in which a then popular artist, by the name of Hill, a painter and engraver, particularly excelled.

The college and the repository continued for a few years in a flourishing condition, until some jury of malicious unbelievers in the health-creating virtues of Morrison's pills, convicted their inventor and vender of manslaughter in the maltreatment of a patient, whereupon the British College closed its doors, and the New York branch followed its example, to avoid the manifestation of popular wrath against an institution which for years had been healing the incurable under false pretences. This sudden revulsion of public opinion put a final stop to all of Stanley's operations, and he retired to his native soil, disgusted with a vacillating community, refusing longer to purchase pills or prints.

The American Academy having succumbed, its place was supplied by the National Academy of Design, a rival institution, scarcely known to the general public beyond the fact of giving annual exhibitions of the works of local artists and of maintaining a staff of titular professors, nominally intended for the instruction of art students. The exhibitions of the Academy were decidedly popular, inasmuch as four-fifths of the paintings exposed on the walls being portraits, duly designated on the printed catalogue, with the names of their possessors, it tickled the vanity of our good folks to have the personal attractions of their wives and daughters made manifest to an admiring multitude. At the same time this incessant display of portraits assuredly contributed to bring that branch of art to comparative perfection, while the few possessors of landscape pieces, or other imaginative compositions, were rewarded for the expenditure of funds through appearing in public as patrons of the fine arts

When I first remember the Academy's exhibitions, they were held in the Park to the rear of the City Hall. Subsequently they were removed to the top floor of the Society Library building in Broadway, corner of Leonard, an edifice which passed into the hands of the Appletons, publishers, and has since been destroyd by fire, a calamity, doubtlessly, to its owner, but an occurrence of immense benefit in the architectural improvement of Broadway, as its external appearance was a singular admixture of ugliness and disproportion.

The establishment of the American Art Union, originally known as the Apollo Association, from being located in the building bearing that name, erected by Palmo, of Opera House fame, for the performances of the fantocini, or wooden actors, was a move in the correct direction towards practical encouragement of those artists of talent, longing to produce works of a historical or composite character, but deterred from such undertaking through the disappointment in their disposal. The European Art Unions had proven an immense success, and had the directors of the American institution followed literally the design of the trans-Atlantic originals, they would doubtlessly have existed to the present hour. Unfortunately for the well being of the enterprise, its managers abused their trust by converting a popular undertaking into a private speculation, constituting themselves into the critical agents of the subscribers in the purchase of works of art, and into appraisers, valuing the financial worth of those offered for competition. The British Art Unions awarded their prizes in money, to be applied to the purchase of an artistic production, on exhibition and for sale in the kingdom. By this arrangement the prize drawing subscriber consulted his own taste and dealt directly with the competing artist, oftentimes contributing from out of his own pocket the difference in money between the price charged by an artist executing a desirable painting, and the award made by the Art Union.

The American Association perverted this economical and satisfactory system by affixing the price to pictures to be drawn in wardrobe and scenery in the course of time he found himself at the place aforesaid, considerably in debt and in momentary expectation of an arrest on a civil warrant, issued in an adjoining township, based upon certain informalities in his proceedings, with regard to which it is unnecessary to go into detail. It having been privately circulated that Ned was to be pounced upon while the performance was in progress—that being the only time when he was discoverable—a large audience assembled for the purpose of enjoying a laugh at his expense. The sheriff's officer was a blundering, thick-headed fellow, with no knowledge of theatricals, and eight o'clock found him accordingly, armed with a writ and backed by two assistants, at the stage door of the theatre. Ned, having been posted at the last moment, had issued instructions, and no opposition was made to their entrance. Seeing a table in the centre of the stage, with a couple of chairs, the deputy, with a consciousness of his own importance, entered thereon just at the moment when the curtain was rising for the commencement of "A Manager Under Difficulties."

"Tell the manager I must see him at once; time's precious and I can't wait," said this second edition of Verges, depositing his hat on the table and wiping the perspiration from his brow, with the contempt of spectators usual to men in authority. The call-boy, who had followed the officer closely, crossed the stage and made *exit* in the direction of the manager's room. Presently, enter Mr. Edward Ausbro, elaborately gotten up for his part, R. H. 1st E. Finding escape impossible, a brilliant idea had seized him. It was to make the officer and his underlings, who were unknown to the audience, accessories to the play.

"The manager, I suppose?" Ned bowed deferentially. "Ah, and a nice chase I've had for you. Been all over the country, but, gad, you're so like the Dutchman's flea."

"I'm sorry," answered Ned; "the nature of my business keeps me moving. Suit of Jones, Duff and Robison versus Edward Ausbro. All right. I'll have the money here directly. But, meanwhile, I have ordered supper, and, as my dressing room is inconveniently crowded, suppose we eat it here?" He rang a little bell, and a hot supper was duly brought in from the neighboring restaurant, flanked by a suspicious black bottle, to which the deputy did adequate justice, for he was both tired, hungry and thirsty. Ned's only apprehension was that the trick might be discovered, and the audience, still pouring in, demand their cash back at the door. While the call boy was absent, ostensibly to fetch the money, Ned kept up a lively conversation with the deputy, who talked between sips and mouthfuls, in a manner that was diminished. By way of illustrating pictures in constant demand; consequently, whether the judgment of Old Paff was correct or not, he has supplied pedigrees accepted as reliable for many treasures in private galleries.

A gentleman vieing with Old Paff in the display of specimens of antique art to public admiration, was Michael Henry, the auctioneer, proprietor of an art gallery, at which he semi-occasionally condescended to knock down, in his own opinion, choice and undoubted originals, frequently at alarming sacrifices, astonishing to every one save the public vendor. Mr. Henry was a model auctioneer in those times, when an auctioneer was regarded as an element in the commercial state, for the traders of New York hesitated to purchase any species of goods, save at public vendue, while their thrifty housewives in their domestic transactions sedulously followed so exhilarating an example. The Honos, Haggerties, Wilmerdings, Mounts and other knights of the hammer exercised a potent influence over commerce and trade, and need we therefore wonder that they were oftentimes honored with posts of municipal greatness? Mr. Henry, failing to inoculate the community with an art mania, afterwards became partner with the celebrated Tom Bell, a name identified with that of household furniture.

If the taste of the general community for art works remained ungratified through inspecti n of old masters, Broadway presented habitual lungers with ample opportunities for viewing a constant succession of choice engravings, as the arrival of each London packet replenished the windows of our leading print dealers and publishers with specimens from the burins of trans-Atlantic artists. The most popular place of resort with right sedate was in front of the book store of Messrs. A. Colman, in Broadway, near Fulton, where, behind plate glass windows, duly protected against over pressure by a treble row of iron guards, were displayed the most elaborate products of European skill, so captivating to the sight that not a blooming belle nor courteous beau could pass the establishment without pausing to criticise the art works temptingly exposed.

Farther up the thoroughfare, where the Astor now stands, were located the salesrooms of Bourne, music dealer and print vender, who competed with his contemporary dealer in an ostentatious exhibition of his wares, to the great edification and delighted throng. Bourne was not only a print seller, but a publisher of popular engravings, while his spacious show windows were oftentimes employed to exhibit the more aspiring works of local artists, anxious to court popular criticism as to the accuracy of delineation, evidenced in the portrait of a prominent politician, or of a militia hero, or in the illustration of a striking scene to be found in a fashionable romance.

As the world of fashion enlarged, its boundaries and the *bon ton* progressed towards the region of presumptive aristocracy, topographically designated Bond street, that fashionable thoroughfare being recognized heretofore as the *ultima thule* of residences, an enterprising gentleman named Stanley opened a repository of literature and of art at the corner of Broadway and Canal street. Although upon the "shilling side" of the great thoroughfare, as the right hand side of Broadway was denominated in contradistinction to the other, our then fashionable promenade, Stanley's show windows were possessed of no mean attraction, frequently tempting a passage across the street to view the choice and costly engravings therein displayed. Another feature probably added to the repository's temporary success, for, across the side and end of the building wherein it was located, was inscribed the attractive legend, in huge sized characters:—"Branch of the British College of Health." This institution, despite its collegiate title, countenanced but one method of treating all diseases, and that was their annihilation through ample doses of Morrison's Pills, a medical composition in general favor, and of enormous consumption with New York thirty years ago. Being agent for the sale of this sovereign panacea, Stanley's business was sufficiently lucrative to permit him to indulge in artistic speculations, rumous to other art dealers; hence he published many large and well executed local views of the city, its environs, and particularly of its harbor scenes, engraved in aquatint, a style of art susceptible of coloring by hand, in which a then popular artist, by the name of Hill, a painter and engraver, particularly excelled.

The college and the repository continued for a few years in a flourishing condition, until some jury of malicious unbelievers in the health-creating virtues of Morrison's pills, convicted their inventor and vender of manslaughter in the maltreatment of a patient, whereupon the British College closed its doors, and the New York branch followed its example, to avoid the manifestation of popular wrath against an institution which for years had been healing the incurable under false pretences. This sudden revulsion of public opinion put a final stop to all of Stanley's operations, and he retired to his native soil, disgusted with a vacillating community, refusing longer to purchase pills or prints.

The American Academy having succumbed, its place was supplied by the National Academy of Design, a rival institution, scarcely known to the general public beyond the fact of giving annual exhibitions of the works of local artists and of maintaining a staff of titular professors, nominally intended for the instruction of art students. The exhibitions of the Academy were decidedly popular, inasmuch as four-fifths of the paintings exposed on the walls being portraits, duly designated on the printed catalogue, with the names of their possessors, it tickled the vanity of our good folks to have the personal attractions of their wives and daughters made manifest to an admiring multitude. At the same time this incessant display of portraits assuredly contributed to bring that branch of art to comparative perfection, while the few possessors of landscape pieces, or other imaginative compositions, were rewarded for the expenditure of funds through appearing in public as patrons of the fine arts

When I first remember the Academy's exhibitions, they were held in the Park to the rear of the City Hall. Subsequently they were removed to the top floor of the Society Library building in Broadway, corner of Leonard, an edifice which passed into the hands of the Appletons, publishers, and has since been destroyd by fire, a calamity, doubtlessly, to its owner, but an occurrence of immense benefit in the architectural improvement of Broadway, as its external appearance was a singular admixture of ugliness and disproportion.

The establishment of the American Art Union, originally known as the Apollo Association, from being located in the building bearing that name, erected by Palmo, of Opera House fame, for the performances of the fantocini, or wooden actors, was a move in the correct direction towards practical encouragement of those artists of talent, longing to produce works of a historical or composite character, but deterred from such undertaking through the disappointment in their disposal. The European Art Unions had proven an immense success, and had the directors of the American institution followed literally the design of the trans-Atlantic originals, they would doubtlessly have existed to the present hour. Unfortunately for the well being of the enterprise, its managers abused their trust by converting a popular undertaking into a private speculation, constituting themselves into the critical agents of the subscribers in the purchase of works of art, and into appraisers, valuing the financial worth of those offered for competition. The British Art Unions awarded their prizes in money, to be applied to the purchase of an artistic production, on exhibition and for sale in the kingdom. By this arrangement the prize drawing subscriber consulted his own taste and dealt directly with the competing artist, oftentimes contributing from out of his own pocket the difference in money between the price charged by an artist executing a desirable painting, and the award made by the Art Union.

The American Association perverted this economical and satisfactory system by affixing the price to pictures to be drawn

GOOD-BYE, SWEETHEART.

WRITTEN FOR THE NEW YORK CLIPPER.

Good-bye, Sweetheart! hence I go,
Far from thy sweet self, alack!
Perils beset on every side,
I may never again come back;
So good-bye, sweetheart, sweet, good-bye;
Whatsoe'er my fate shall be,
My thoughts by day and dreams by night
Shall ever be of home and thee.

Good-bye, sweetheart—this dear kiss
Sweetest is because the last;
Like Desdemona, you will love
Me for the dangers I have passed;
Good-bye, sweetheart, of me think,
Toil-worn, dusty and footsore,
Amid benighted savages,
Traveling on the Jersey shore! I. D. CLARE

MY FLOURISH AT THE CAN-CAN.

WRITTEN FOR THE NEW YORK CLIPPER

BY "THE JUVENILE."

The anualists of the *Quartier Latin* have, to their eternal disgrace, neglected to commemorate the inventor of that eccentric and now popular saltatorial performance known as the Can-Can. Possibly it may be on account of its remote antiquity, inasmuch as a sacrelligious denizen of the environs of Notre Dame de Lorette once insinuated that it was an original composition of King David, as a finishing touch to his arkite performances, while a church-going grizette of the Rue Vivienne as stubbornly insists that it was, in the first place, executed by the daughter of Jeptha in the presence of a melancholy auditory of one father, and subsequently carried to perfection by a Syrio-Jewish maiden by the name of Herodias.

Be its origin as it may, the can-can is a purely Parisian institution, and the more particularly beloved by the denizens of the gay capital on account of its being under the ban of the police, for, during the mock modest days of the reign of the Citizen King, the municipal guardsmen and the city sergeants looked upon performances in the least approximating to the nature of the can-can with a reprehensive eye. But the Parisians, male and female, feeling like Tom Hood's school-boy, who urged his friend to be sure to come upon Saturday, as they were going to pick the apples on Monday, and they would be debarred the pleasure of robbing the orchard on Sunday, regarded the indulgence in stolen fruit to be the acme of pleasurable sensation. Consequently, to avoid the lynx-eyed vigilance of the police, or to mitigate the official anger of the magistracy, under the pretence of novel and complex figures, varying in saltatorial devices, either masking prohibited steps or indulging in a license of movement perfectly bewildering the unprofessional guardians of contraband dances.

The can-can, in its modern form, is the legitimate offspring of the polka, but as the Hungarian dance, momentarily the rage, was incapable of affording that abundant freedom in motion and abandon in exercise of limb, without which the can-can degenerates into a stupidity, it was engrafted upon the *contre danse*—the attractive speciality of the public balls of Paris.

Strangers, deluded by *Galignani's Messenger* and the various *Valets de place*, or as they call themselves, *commissionaires*, generally semi defunct couriers, rendered supernumerary through decadence of the former system of posting, very rarely visit those balls—I was going to say, rooms—which would be a novelty—save during the winter season, in Parisian dancing life, arenas, wherein the can-can flourishes in intensity of vigor. They patronize the *Jardin Mobille*, the *Closerie de Lilas* or the *Chateau Rouge*, all very gay and festive scenes, especially the latter, overlooking the *grande ville* from the historical heights of Montmarte, location of St. Denis' decapitation, whence he carried his cut-off head in his arms to the altar site of Notre Dame, kissing it, the Golden Legend tells us, as he went along. But to see the can-can in its unembellished glory, you should have visited, in my day, the *Grande Chatreuse*.

This dancing garden, which must not be confounded with the exquisite *liqueur* bearing a similar denguation, was eligibly and conveniently located upon the former grounds of a convent, whose nuns have been supplanted by the nimble footed *etudiantes*, or student's loves, of the Latin Quarter. Just outside of the furthermost wall of the Garden of the Luxembourg, not a stone's throw from the spot where Michael Ney, Prince of the Moskowa, was judicially assassinated, and almost beneath the eaves of that gloomy prison house wherein the Empress Josephine and her grandson, Napoleon III, spent many a dungeon hour, the *Grande Chatreuse*, three times a week, opened its doors leading to a garden, artificially constructed, if is true, with trees whose leaves were bedded into paper jets, and with umbrageous plants whose chief fruits appeared to be Chinese lanterns and parti-colored lights. In the centre of this garden stands a pagoda, the very image of the music pavilion in our Central Park, which ordinarily contained a black moustached leader, beneath whose direction a full score of fiddlers and pipers retailed the melodies of Strauss and Musard, while the group of dancers, hovering around the temple, worked out their twenty sous admission fee, ladies, invariably free, with laudable emulation was unbridled in the wildest can-can *dances*, until the heavy bell of Saint Sulpice tolled the hour of eleven, at the final stroke of which the brigadier in charge of the municipal guard rattled his musket. The music ceased, whether in the middle of a dance or not, and the audience, following the military escort, dispersed to the rattle of a drum.

The peculiarity of the *Chatreuse* was the singular eligibility of its location. Near its doors was the palace garden of the Luxembourg, the favorite promenade of those of its female patrons who, being neither maids, wives nor widows, were readily approachable for the acquaintance of those of the male sex with the wherewithal to indulge in a dinner for two and a night of revelry. Should the intimacy be prolonged and productive of unexpected results, the *Maison de la Maiternite*, or public lying in asylum, with no pertinacious questions as to the authorship of the applicant's condition, was situated a little around the corner, while just across the street the *Hopital des Enfants Trouees*, or Fouadling Hospital, was ever ready with its mysterious basket to receive the product of a clandestine amour.

No wonder, then, that the *Grande Chatreuse*, with its manifold advantages, was a favorite resort with the fast young men and a little faster damsels, who, in their saltatorial efforts, gave little heed to those restraints imposed upon dancing in the more fashionable and readily accessible quarters of the city. Consequently it was there that the can-can ruled in unshackled freedom and in the sublimity of primitive conception. In fact, then and there only, it was the ambition of every one, male and female, not only to flourish in the perfection of this fascinating dance, but to add to it features, bewildering, artistic and ingenious.

In my time Mademoiselle Camille reigned the b

loaded down with gold lace, and a circular eyeglass inserted in his right eye, through which he ogled every good looking lady chancing by the door. As a matter of course he was too aristocratic to make the acquaintance of a stray Yankee, so, just to let him know of my personal existence, I intimated my suspicions as to his designs upon the charming Cambrian, to the boots, who confidentially retailed them to the chamber-maid, who in turn betrayed them to a maiden aunt, a splendid virago, the duenna of our landlady, who proceeded to administer such a tirade of invective against the gay and festive dragoon that he was over happy in beating a precipitate retreat, blue coat, frogs and all.

The discomfitted cavalry man, evidently suspicious as to the authorship of this flank movement, went for consolation to his friend, the town mayor, who ruled the destinies of the infantry branch and of the populace at large, a pompous, fussy fellow, with a bald head and a red moustache, who aspired to the prospective dignity of a field marshalship, and acted as if already brevetted to that exalted post. The mayor was a profound politician and oracle of the mess, to whom he propounded his opinion that a strolling American, with no occupation, during a period of threatened war, could be no other than a spy, an enemy to Britain, its monarch, its liberties and red coated defenders.

Leaving the military moguls to their ingenious cogitations, I devoted my leisure hours to an observation of the meaner material composing the body of the force. Hence, after nightfall I would drop into the "Three Compasses," a third class tavern, where I was certain to find a knot of heroes, when off duty, with odd pennies to invest in fragrant gin and nut brown ale. Soldiers are proverbially dry, and British dragoons the dryest of their race. Philanthropically I relieved the thirst of Her Majesty's troopers, and was not long in discovering that nine out of every ten of the warriors held the service and its livery in supreme contempt, and were perfectly ready to shake off both at a moment's notice, especially where the terror of a Yankee rifle was presented to their mind's eye.

"How would you like to go to America?" I observed casually to a young recruit, who had recently been imported from the Green Isle and whose heart doubtlessly yearned for a peaceful reenjoyment of an agricultural employment, whence he had been enticed by the flattering tongue of a recruiting sergeant and ensnared by the possession of a splendid shilling.

"If I only could get there," quoth the dragoon, and his eyes fairly glistened with delight at the brilliant prospect of emigration.

"Easy enough," I observed carelessly, "that is, if you want to leave Uncle Sam, for a time, on especial and particular service." And then I winked mysteriously and confidentially.

"What is it?" earnestly inquired the trooper.

"Never mind," I replied, "you will find out in course of time, but how many others would like to go with you?"

The cavalryman called off a roll mentally and calculated the number of comrades upon the tips of his fingers. This mathematical demonstration showed that one-half at least of the company could be relied upon for a sudden stampede.

"Can they all ride well?" I demanded authoritatively.

"The stock men in the corps," was the response.

"All got saddles?" and I looked somewhat incredulous.

"To be sure we have," and I saw that Her Majesty's sworn defenders would have no objection to appropriating any portion of her property to facilitate their escape from her service.

"Very well," quoth I, after a few moments' hesitation, apparently lost in deep mental meditation, "this day two weeks the United States privateer Thunderbolt will arrive off Carmarthen Bay. Now, be at the mouth of the river, you and all your companions, mounted and spurred, with your saddles on your backs, an hour after nightfall, and the captain will take you aboard to serve the great republic in an especial and particular service."

I left the Three Compasses and retired to mine own inn, fully aware that my confidant would, immediately on his arrival at the barracks, report me to his commanding officer, in the hope of obtaining a five pound standing reward and the prospect of a non-commissioned warrant.

The next morning there was a terrible commotion about the Boar's Head, two stalwart dragoons being posted at the door, and a half a dozen others held in reserve in the stables to the rear, while my friend, the long lieutenant, who had evidently forgotten his breakfast, bustled around the house with the air of a man charged with an important duty.

I had scarce finished my morning meal when the clatter of horses' hoofs alarmed the ordinary serenity of the sleepy street. It was the town major, in his most resplendent uniform, who came dashing into the inn yard, followed by his confidential orderly at reckless pace, seriously endangering his digestion. As he dismounted he surveyed the military precautions with an air of pro'ound satisfaction, and hastened to join his companions in arms, who had improvised a court martial in the ball room, second story, front.

"The Major wants to see you," solemnly said the orderly, and he rattled his sabre as if in touching allusion to my destined fate.

"Happy to make his acquaintance," I returned pleasantly. "I hope the old fellow's well after his morning ride."

The Major was seated at the head of a table, flanked on either side with the cavalry officers, a huge inkstand beneath his nose and a quire of fool's cap spread out before him.

"What's your name?" demanded the military tribunal.

"Here's my passport," I replied, throwing over to him that document under the great seal of state," that is the description of an individual not very flattering, but extremely correct, and that queer specimen of chirography in the corner is the signature of Lewis Cass."

"You have been guilty of treason," said the Major, who evidently did not relish allusion to the great propounder of the Oregon fight.

"Don't see it in that light," I responded curtly.

"You have been enticing soldiers to enter foreign service contrary to the act of parliament," and the Major took up a pamphlet.

"Gentlemen," quoth I, and I smiled compassionately on the group, "the act of parliament don't reach this case, for the especial and particular branch of service I suggested to your men does not come under its provisions; indeed, I am confident that the British Government has not as yet legislated on the subject of Horse Marines."

The Major saw that he had been fooled; the long lieutenant muttered something about impertinent Yankee, when the court adjourned *sine die*, privately to await the arrival of the captain of the privateer's man Thunderbolt.

A CHICAGO SONG IN LONDON.

Strong Effect of Music Illustrated by Spectacle.

A correspondent gives the following account of the singing of "Father, Come Home," in one of the music halls in London:—

Having reached the hall, we paid an admission fee of a sixpence. There was a very neat stage, with gaudy drop scene, side wing, and a tolerably good orchestra. In the stalls sat the chairman, to keep order over as motley an audience as ever was seen out of the gallery of Victoria Theatre. "Costers" seemed to predominate. All appeared plentifully supplied with porter, and all were enjoying their pipes to such an extent as to make the place almost suffocating, for there must have been an audience of nearly five hundred. A nigger "walk around" was just being finished, and the shouts of "*Encore*," whistling and stamping of feet made the hall perfectly bewildering.

A name was announced from the chairman, which we could not catch, and amidst clapping of hands and stamping of feet, there was a buzz of "This is the song!" The waiter called loudly, "Any more orders?" and these being taken and duly executed, all seemed to settle down quietly to listen to the song. There was the symphony, and another buzz of "This is it!" and we began to feel anxious. Presently a female came in front of the curtain, amidst great applause, and commenced, "Father, dear father," &c. Every word was distinct, and she sang the ballad with great feeling. In order, however, to fully describe the scene which followed each verse, it is necessary to give "Little Mary's" song:—

"Father, dear father, come home with me now,
The clock in the steeple strikes One. (Gong.)
You promised, dear father, that you would come home
As soon as your day's work was done;
Our fire has gone out—our house is all dark,
And mother's been waiting since tea,
With poor little Benny so sick in her arms.
And no one to help her but me.
Come home, come home, come home,
Please father, dear father, come home."

At the conclusion of the last line the drop scene drew up, disclosing the father sitting at the door of a public house, in a drunken, bemuddled state, with a pipe and pot be fore him. Little Mary was trying to drag him from his seat, at the same time pointing to a curtain behind, as she took up the refrain from the lady and touchingly sang, "Come home," &c. This other curtain was now drawn aside, disclosing a wretched room in which was the mother with the poor, sickly looking boy in her lap, and in the act of feeding with a spoon. Simultaneously with the drawing of the curtain the lime light was brought to bear upon the tableaux, giving them a truly startling effect. After a moment or two the act drop came down and the lady proceeded:—

"Father, dear father, come home with me now,
The clock in the steeple strikes two. (Gong, gong!)
The night has grown colder and Benny is worse,
But he has been calling for you.
Indeed, he is worse; mother says he will die,
Perhaps before morning shall dawn,
And this was the message she sent me to bring—
Come quickly or he will be gone.
Come home, come home, come home;
Please, father, dear father, come home.

The act drop rises again, and now the child has hold of the pewter pot, trying to take it from the drunken parent, and, as she continues the last two lines, "Come home," &c., the curtain draws aside, and we see the child stretched out on its mother's lap, and, as it just raises its little head and falls back with a gasp, with the lime light reflecting strongly upon it, there was a reality about the whole terrible to see.

Sobs were heard coming from all parts of the hall, coming from the female portion of the audience, while tears trickled down many a male cheek. We have seen "Susan Hopley," "The Stranger," "Jane Shore," "East Lynne," and other effective pieces played, but never before did we witness such a scene of general crying. The principal feature called to mind is the picture of the "Sister of Mercy" with the dying child in her lap, and the death was fearfully natural. Even the lady who sang the song was affected, and could scarcely proceed with the third verse.

Ag m the drop rose, disclosing little Mary on her knees appealing to her father, who, with the pot elevated, is in the act of striking her with it, as she sings "Come home," and then the back curtain draws aside, showing the mother praying over a child's coffin. But now the sobs burst still more freely, and two females are carried out fainting. The scene was truly harrowing, and we gladly turned our eyes away.

"Father, dear father, come home with me now,
The clock in the steeple strikes three.
(Gonz, gong, gong).
The house is so lonely, the hours so long,
For poor weeping mother and me.
Yes; we are alone—poor Benny is dead
And gone with the Angels of Light,
And these are the very last words that he said—
'I want to kiss papa good night!'
Come home, come home, come home;
Please, father, dear father, come home."

An additional verse was sung about "Poor Benny" being with the angels above. The drop rose; the father, sober now, is weeping over the coffin with the mother, and little Mary on her knees singing, "Home, home, father, dear father's come home." At this moment the curtain is drawn aside, and little Benny is suspended over the coffin with wings, smiling down upon them and pointing upward. The father falls forward on his face, the act drop descends, and for a few minutes all is hushed save the sobs of the females.

"There," said a workingman by our side, as he heaved a sigh of relief, "Mr. Spurgeon never preached a better sermon than that;" an expression to which we all assented, and then left the hall.

NECK OR NOTHING.—A right reverend prelate, himself a man of extreme good nature, was frequently much vexed in the spirit by the proud, forward, perverse and untractable temper of his next vicar. The latter, after an absence much longer than usual, one day paid a visit to the bishop, who kindly inquired the cause of his absence, and was answered by the vicar, that he had been confined to his house for some time past by an obstinate stiffness in his knee. "I am glad of that," replied the prelate, "'tis a good symptom that the disorder has changed place, for I had a long time thought it immovably settled in your neck."

WHAT HUMBUGGING MEANS.—A late judge, whose personal appearance was as unprepossessing as his legal knowledge was profound and his intellect keen, interrupted a female witness, "Humbugged you! My good woman, what do you mean by that?" said he, sternly. "Well, your honor," replied the woman, "I don't know how to explain exactly; but if a girl called your honor a handsome man, now she would be humbugging you."

☞ Holloway's Ointment and Pills are working most wonderful cures. Glandular Swellings that have defied all other treatment are easily softened and removed by the Ointment, while the Pills remove at once the suffocating horrors of Asthma.

THE GAME OF CHESS.

To Correspondents.

GEO. E. CARPENTER.—Your last received; we, too, are anxious to get forward more rapidly with your "Notes," both for their own interest and excellence, and because other contributions await their turn. Corrections and additions filed. The 3-move "Notes" shall be returned for final revision, as requested. As White has two Bishops in "Zatrudi," which did you mean?

L. A. GOLDSMITH.—Accept our thanks for "Eureka;" it shall soon be presented.

CHAS. FOSTER.—Of course you are right about the end-game prob. There is, as you suggest, a very delicate little "sell" about Mr. Cook's little "Why," and you'll laugh when you detect why this is thus.

"CONTRABAND."—Accept our thanks for your kindness in so promptly forwarding the game we wished. Would you add to the obligation by selecting for us three or four Enigmas that you think superior to those we named to you? Will examine the end-game.

A KIND FRIEND has sent us a package of Chess slips from "Reynolds'" and "Cassell," the receipt of which we hereby gratefully acknowledge.

CONTRIBUTORS TO "CHESS NUTS."—Composers whose opera to the number of 25 or more, are selected to make up this work so stupendous in extent and so magnificent in execution, are as follows:—S. Loyd, 352; E. B. Cook, 336; T. M. Brown, 229; G. N. Cheney, 110; N. Marache, 84; C. A. Gilberg, 75; G. E. Carpenter, 67; J. Gardner, 59; J. A. Potter, 58; D. Julien, 39; J. Schlesinger, 35; J. Wilkinson, 34; E. S. Brewster, 34; H. R. Agnel, 32; Dr. C. C. Moore, 31; E. H. Courtenay, 30; Jacob Elson, 30; C. H. Waterbury, 29; J. Tanner, 27; Dr. J. P. Barnett, 26; C. H. Stanley, 26; J. C. Warner, 25; and there is no other who reaches 20. Of the above, Messrs. Cheney, Porter, Julien, Brewster, Tanner and Warner are deceased, so that these are the works by which they will permanently be known. There is one typographical perfection, so in contrast with the slovenly carelessness of most of the English books, that it elicits special mention. The blank shaded squares in the diagrams have their lines uniformly turned in the same, and that the proper, direction. This is a real delight to a person having any taste in such matters.

THE NEW YORK CHESS TOURNAMENT, at the rooms in Division street, is still in progress, and competition and emulation in Caissa's ranks are at their zenith. Up to the evening of the 4th inst., 750 games had been played, of which Delmar had won 54 and lost 8, Randegger won 52 and lost 16, Mason won 35 and lost 9, Bennecke won 17 and lost 3, and Mr. Perrin won 32 and lost 10. The above were the scores, up to that time, of the leading players.

SPRINGFIELD VS. BOSTON.—The telegraphic tournament between the chess clubs of these two cities has closed in favor of Springfield. The third game resulted in a draw, after a few moves, and the fourth and last was won by Springfield.

VALUABLE CHESS BOOKS.—Those wishing to purchase, can get a choice list by addressing C. W. Whitman, St. Paul, Minn.

Enigma No. 662.

From the Era.

BY T. SMITH, ESQ.

at his R sq, Q B 4, Q B 3, K R 3, Q R 6, Q R 2, Q 3d.

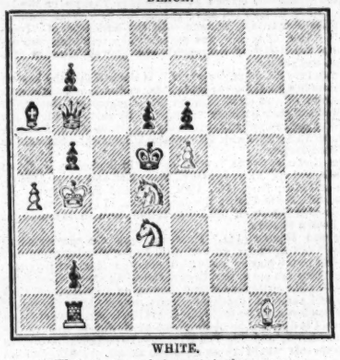
at Q 4, Q Kt 2, Q R 6, Q 3, K 4, K R 5th.

White to play and give mate in five moves.

Problem No. 662.

BY C. W. WHITMAN.

BLACK.



WHITE.

White to play and give mate in three moves.

Game No. 662.

The following game, forwarded us by the polite attention of our contributor Chas. Porter, was contested in the great Parisian Tourney.

GIUOCO PIANO.

Attack. S. Loyd.	Defence, Rosenthal.	Attack. S. Loyd.	Defence, Rosenthal.
1..P to K 4	P to K 4	18..K Kt to Q B 4	P to K R 3
2..K Kt-B 3	Q Kt-B 3	19..Q-K R 5	K R-B sq (c)
3..K B-B 4	K B-B 4	20..Kt P × P	K R-home
4..P-Q 3 (a)	K Kt-B 3	21..R 2d P × P	K R × Q
5..Q B-K 3	K B-K Kt 5	22..P-Queens	R × R P
6..P Kt-B 3	P-Q 3	23..K R × R	Q B × R
7..P-K R 3	Q Kt-R 4	24..Q Kt-his 5 (d)	Q-K 2
8..K B-Kt 5	K B × Kt	25..Q-K R 7	K-Kt Kt 5
9..R P × Kt	Q B-K 2	26..Q Kt-R 7 +	K-Q Kt sq
10..Q Kt-his 5	K B × B	27..Q R × P	Kt-Q B 2
11..B P × B	P-Q B 3	28..Q R-his 5	Q-K B 3
12..Q Kt-B 5	Q-her B 2	29..Q-K R sq	K-K R sq
13..P-K Kt 4	P-Q R 3	30..Q-K B sq	B-K B 6
14..P-Q 4	Castles, Q R	31..K Kt-Kt 4	Q-K R 5 +
15..P-Q 5	Q B-Q 2	32..K-Q 2	Q-K Kt 5
16..P-K Kt 5	K Kt-K sq	33..Q × Q B	Q × Q, and
17..K Kt-Q 2 (b)	P-Q B 4	Mr. Loyd mates prettily in three moves.	

(a) We never did, do not now, and never will believe in this sort of thing for the attack; it at once voluntarily surrenders any hold upon the opening having the move promised him, i. e.—if the Defence choose to avail himself of the time offered.

(b) The management of the Kts by the Attack throughout this game is remarkably neat and amusing.

(c) He evidently thought Mr. L. had not the courage to go into the spirited combination which follows. But the Defence exhibits abundance oi bad judgment at several points.

(d) This suggests a neat little scheme, as also does the 27th move. As far as Mr. Loyd is concerned this game is pretty and entertaining. Our contributor has our thanks for the score.

Neat little skirmish in Philadelphia. Mr. G. Reichhelm gives the odds of Q R.—*Bulletin.*

KING'S KT'S OPENING.

Mr. Reichhelm.	Amateur.	Mr. Reichhelm.	Amateur.
1..P to K 4	P to K 4	10..Q Kt to Q 5	Q to K R 5
2..K Kt-B 4	Q Kt-B 3	11..Q-her Kt 3	P-Q Kt 4
3..K B-B 4	P-Q 3	12..K × B P +	K-Q B sq
4..P-Q 4	Q-K B 3	13..Kt Kt P	R P × Kt
5..P-Q B 3	Q-K B 3	14..K B × Kt P	K-Q B 2 (*e*)
6..Q B-K 3	Q B × Kt	15..K B × Kt	Q R-Kt sq (*g*)
7..Kt P × B	K P × P	16..Q-her B 3	P-Q 4
8..B P × P	P-Q R 3	17..B × P dis +	K-Q sq (*h*)
9..Q Kt-B 3	Q R-Q sq (*e*)	18..Q-R 5 +	K-home, and

Mr. R. announces mate in four moves.

(*e*) 9..K Kt to K 2 is the best recourse at th s point.

(*f*) His game is already well nigh hopeless.

(*g*) Had R taken P, Q to her s 4 was the ready retort.

(*h*) The game was forced in any event.

CHEQUERS.

Game No. 44.—Vol. XVI.

Between Messrs. Dalton and Fry.

SINGLE CORNER.

Black. Mr. D.	White. Mr. F.	Black. Mr. D.	White. Mr. F.
1..11 to 15	22 to 18	14..9 to 27	28 to 24
2..15 22	25 18	15..27 31	26 22
3..8 14	29 25	16..31 27	24 20
4..4 8	24 29	17..27 23	29 16
5..10 15	26 22(a)	18..23 19	13 12
6..6 10	31 26(b)	19..19 23	25 21
7..12 16	18 14	20..5 9	30 25
8..9 18	23 14	21..25 19	21 17
9..10 17	22 13	22..19 15	17 13
10..1 6	27 23	23..2 6(d)	23 14
11..15 18(c)	22 15	24..15 18	22 15
12..11 27	29 4	25..7 11	15 8
13..6 9	32 23	26..9 14, and wins.	

(a) This is a sound move—yet we advise none but first class play ers to adopt it. (b) Disastrous. (c) A fine touch. (d) strategic.

Solution of Position No. 84.—Vol. XVI.

BY A. G. S.

Black.	White.	Black.	White.
1..5 to 1	23 to 16	4..7 to 10	14 to 7
2..2 6	30 23	5..6 9	13 6
3..22 25	29 22	6..1 17, and wins.	

Solution of Position No. 85.—Vol. XVI.

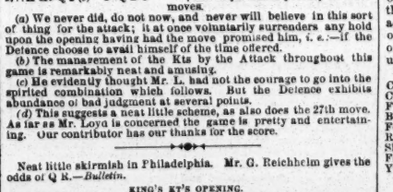
BY Q.

Black.	White.	Black.	White.
1..7 to 10	16 to 7	3..10 to 17	21 to 14
2..14 18	23 14	4..3 17, and wins.	

Position No. 86.—Vol. 16. Position No. 87.—Vol. 16.

BY C. W. FLOWER. BY W. B. MULLOY.

BLACK. BLACK.



WHITE. WHITE.

Black to move and win. Black to move and win.

A NOVEL WAGER AND HOW IT WAS PAID.—A bet made by a wag of Berlin on New Year's day attracted crowds to one of the principal streets of that city. In this street there is a hairdresser's shop, and the author of the bet had undertaken to sit for four hours, without moving, in the place of the wax figure in the window. At three in the afternoon he appeared at his post dressed in a white sheet and with a huge wig on his head surmounted by a tez cap. Every effort was made by the bystanders to make him show some sign of life. Street boys were to tempted by the promise of large rewards to make their most ridiculous grimaces, and address him in all sorts of funny speeches; but all in vain. He remained immovable until the clock struck seven, when he rose, bowed gravely to the assembled crowd, and retired into the shop.

PARIS COFFEE HOUSES.—Old cafes in the Palais Royal are becoming scarce; one after the other they die away. The celebrated Cafe Lemblin and Cafe Foie have long disappeared, and the Cafe Hollandais has now closed its doors. It was established at the beginning of the present century, and of late years was chiefly frequented by pupils of the military school of Saint Cyr. M. Laperiere was the proprietor for forty years. He began by realizing £20,000, which he lost in Bourse speculations, and regained with "grogs" and demi-tasses. His first waiter, after 1830, made sufficient profits to enable him to purchase, on his own account, the Cafe des Mille Colonnes. Since 1850 nearly all the officers of the Paris barracks used to assemble at the Cafe Hollandais, which was often visited also by distinguished foreigners. For fifteen years after that no cafe was so lively nor so noisy.

BASE BALL.

INTERESTING STATISTICS.

THE ATHLETICS, ATLANTICS AND UNIONS.

We are again under obligations to our obliging statistical contributor, Mr. Frank Rivers, for an interesting tabular statement or comparison of last season's play of the Athletics, Atlantics and Unions, in their games with the same clubs. In a note on the subject, he says:—

"Year before last the chief aspirants to the championship were the Athletic, Atlantic and Union clubs. During the early part of last year each of these clubs started on a tour through the west, and since these clubs have played with similar clubs in a majority of matches, I have prepared the following tables, taking all games in which they have played with the same clubs. It is curious to notice how the ranks of the players change, when averaged with different clubs. I have heretofore been accustomed, during the winter, to compare the averages of the leading clubs in the same manner as the tables I sent you before. I had thus many curious tables. I had a file of the CLIPPER and other papers for several seasons back, since 1862, and was thus enabled to combine season after season; but, unfortunately, while removing last July from New York my files were lost—Low, I know not—so I have to be content with the present season, and some few matches which I copied in a book."

	Athletic. Opp.	*Atlantic. Opp.*	*Union. Opp.*
Active, of Indianapolis	53 21	103 8	36 6
Buckeye, of Cincinnati	22 8	38 9	12 7
Bloomington, of Bloomington	31 7	57 19	37 11
Central City, of Syracuse	41 12	59 14	34 7
Cincinnati, of Cincinnati	20 13	40 12	12 13
Cincinnati, of Cincinnati	13 12	31 19	12 8
Detroit, of Detroit	30 17	49 7	33 11
Eckford, of Williamsburgh	20 20	35 11	42 26
Eckford, of Williamsburgh	— —	14 2	29 21
Eckford, of Williamsburgh	— —	48 11	— —
Eckford, of Williamsburgh	— —	14 18	— —
Excelsior, of Chicago	33 23	49 13	31 21
Empire, of St. Louis	54 6	53 15	36 11
Forest City, of Rockford	94 13	81 22	23 17
Keystone, of Philadelphia	18 13	17 7	15 24
Keystone, of Philadelphia	47 22	— —	— —
Keystone, of Philadelphia	34 12	— —	— —
Louisville, of Louisville	51 3	66 11	59 11
Mutual, of New York	81 24	12 15	25 12
Mutual, of New York	15 25	23 25	6 14
Mutual, of New York	— —	17 28	27 21
National, of Albany	13 6	19 27	36 19
Union, of St. Louis	54 12	68 9	37 30

TOTAL RUNS SCORED.

Athletic (number of games, 19), 712; average to game, 37-9. Number of innings, 167; average to innings, 4-14.

Opponents (number of games, 19), 258; average to game, 13-11; average to innings, 1-31.

Atlantic (number of games, 21), 514; average to game, 38-16. Number of innings, 189; average to inning, 4-58.

Opponents, 309; average to game, 14-15; average to inning, 1-120.

Union (number of games, 19), 545; average to game, 28-13. Number of innings, 163; average to inning, 3-47.

Opponents, 295; average to game, 15-10; average to inning, 1-129.

	Matches.	Outs.	Average.	Runs.	Average.	Defeated.	Victories.	Tie Games.
1. Reach, 2d b	18	42	2-6	2 331	96	5-6	5 333	0	0	11	4
2. start, 1st b	21	41	2-3	2 495	110	5-8	5 238	3	0	12	4
3. Chapman, l. f	21	42	2-9	2 427	104	4	4 952	0	0	12	5
4. Pearce, s. s	21	61	2-19	2 904	101	4-17	4 809	1	1	10	5
5. Cuthbert, l. f	19	40	2-2	2 105	88	4-12	4 631	1	1	10	5
6. Radcliffe, c	19	43	2-11	2 578	86	4-10	4 526	1	1	10	5
7. Flaher, 1st b	17	40	2-2	2 332	75	4-7	4 411	1	1	11	5
8. Smith, 3d b	17	36	3-5	3 370	74	4-6	4 353	0	1	8	5
9. Q. Wright, s. s	18	55	1-17	1 942	78	4-8	4 333	2	0	7	5
10. Mills, c	20	54	2-14	2 709	85	4-5	4 250	1	1	13	5
11. Pinkham, 2d b	21	64	3	3 047	95	4-4	4 190	0	0	13	5
12. McBride, p	19	66	2-18	2 947	76	4	4	2	0	10	6
13. Crane, c. f	21	70	3-7	3 333	84	4	4	2	0	9	6
14. Sensenderfer, s. f	19	57	3	3	75	3-18	3 947	0	0	12	5
15. McDonald, r. f	19	53	2-15	2 815	74	3-18	3 833	0	0	7	6
16. Pabor, p	19	53	2-15	2 789	69	3-12	3 631	0	0	6	6
17. Smith, l. f	13	35	2-19	2 692	47	3-8	3 615	0	0	8	5
18. Austin, c. f	18	54	3	3	65	3-11	3 611	0	0	6	4
19. Foran, r. f	13	39	2-5	3 509	45	3-5	3 461	0	0	6	5
20. Goldie, 1st b	19	60	3-3	3 157	65	3-3	3 421	2	1	8	5
21. Wilkins, s. c	17	74	4-6	4 352	58	3-7	3 411	0	0	9	6
22. Barry, 3d b	19	69	3-12	3 631	64	3-7	3 578	0	1	9	6
23. Behan, r. f	15	52	3-5	3 470	46	3-1	3 066	0	0	8	6
24. Zettlein, p	21	86	4-2	4 095	63	3	3	0	0	9	7
25. Martin, 2d b	15	58	3-10	3 866	44	2-14	2 933	0	1	7	6
26. Birdsall, c	18	62	3-8	3 444	51	2-13	2 833	0	2	5	5
27. Shelley, 3d b	18	59	3-5	3 277	48	2-12	2 636	1	2	6	6

Greatest number of runs in each innings:—

	1st.	2d.	3d.	4th.	5th.	6th.	7th.	8th.	9th.	Total.
Athletic	70	71	75	64	92	86	66	68	110	712
Opposition	39	21	29	32	24	33	52	20	33	258
Atlantic	90	78	80	87	90	114	81	110	84	814
Opposition	27	30	23	35	38	45	44	27	40	309
Union	52	83	83	49	53	47	102	34	76	545
Opposition	30	39	34	52	31	27	22	28	32	295

Number of blanks in each innings:—

Athletic	1	3	1	3	2	1	4	3	2	20
Opposition	6	9	7	7	10	4	9	9	7	68
Atlantic	7	5	2	2	2	6	2	2	3	31
Opposition	9	7	11	9	5	5	6	10	7	72
Union	3	6	7	3	4	2	2	6	0	25
Opposition	5	5	3	3	7	7	8	11	5	53

Times double figures scored in each innings:—

Athletic	1	2	2	3	2	2	2	2	4	20
Opposition	0	0	0	0	0	0	0	0	1	1
Atlantic	2	3	1	2	5	1	4	2	1	21
Opposition	0	0	0	0	0	0	0	0	0	0
Union	1	1	2	1	0	1	2	0	2	10
Opposition	0	1	0	0	0	0	0	1	0	2

Greatest run in each innings:—

Athletic	12	11	12	12	17	20	15	11	34	
Opposition	6	6	5	6	7	6	6	5	13	
Atlantic	18	22	13	13	10	22	18	11	16	
Opposition	5	4	4	6	7	9	5	7	7	
Union	10	17	12	12	8	10	24	7	15	
Opposition	4	10	5	8	8	4	6	6	7	

THE GAME IN WASHINGTON.

Our Washington correspondent says:—"The prospects of the game in the city of Magnificent Distances for the coming season are quite encouraging. The Nationals, Olympics and other clubs are already engaged in importing players from northern cities, and in a few weeks we hope to be able to announce with more certainty the composition of the principal nines. Ed. Shelley, third baseman, last season, of the Unions of Morrisania, arrived in town the other day, and intends to remain. He will play in the National nine. There's some talk of Pabor and Birdsall coming here, but nothing is known definitely. Elias Cope, pitcher of the Olympics last season, has received an offer from Cincinnati, and will probably go. Frank Norton is still here, and is expected to stay, notwithstanding his rumored connection with the Atlantics.

The fine weather we have been enjoying for the past three weeks has stirred up the ball tossers somewhat. On the 30th ult., quite a number of players gathered on the grounds of the Olympic Club, north of the White House, every senior club in the city being represented. A game was proposed, and quickly acceded to. Cope and Allen chose sides, and after a little over two hours' play the former came off victor. The novelty of base ball playing in Wasnington during the month of January has induced me to send you the score:—

Cope's Side.	H. L. B.	Alden's Side.	H. L. B.
Cope, p	2	3	Alden, p	2	2
Cowen, rf	4	1	Dennison, c	3	2
Finney, c f	3	1	Joyce, s s	2	1
Burgesser, 2d b	3	2	Brown, r f	4	0
Force, c	1	4	Rose, 2d b	2	2
Robinson, s s	2	5	Doyle, 1st b	3	2
Shelly, 1st b	3	2	Ferguson, l f	3	2
Forker, 1st b	3	2	Doyle, 3d b	2	2
Young, l f	3	2	Lyon, l f	3	1
Total	21		Total	14	

Innings.	1st	2d	3d	4th	5th	6th	7th	8th.
Cope's Side	1	3	2	0	4	6	1	4—21
Alden's Side	0	1	1	3	0	4	2	3—14

Umpire—Mr. Brandyberry, of the Olympic B. B. C. Five catches made—Cope's Side, 3; Alden's Side, 0. Time of game—Two hours and ten minutes. Home runs—Burgesser, 1.

BASE BALL GOSSIP.

John Hatfield, of the Cincinnati Club, is in town. It is more than likely he will play in the Mutual nine this season..... Mills, who caught for the Atlantics last season, is now a member of the Mutual Club.....George Wright will probably go to Cincinnati.....Radcliffe, of the Athletics, has "revolved" to Porkopolis, to play with the "Red Stockings." Where he will fetch up next it is hard to tell.....Rorke, late pitcher of the Maryland Club, of Baltimore, and Harrop, of the Olympics, of Philadelphia, both good general players, are talked of as successors to Berry and Foran, of the athletic nine.....The Eckfords will give a ball on the 15th.....The "Haymakers," of Boston, held their first social reunion on the evening of the 26th ult..... Theodore Bomeisler has been elected President of the Keystone Club, of Philadelphia..... Elias Cope, who pitched for the Olympics, of Washington, last season, will fill the same position in the Buckeye, of Cincinnati, this season. .....Allison, first base of the Geary Club, of Philadelphia, last season, will play with the Forest City Club, of Cleveland, the coming season.....Leonard, of Irvington-Buckeye fame, has "revolved" again, and will play in the Cincinnati nine..... McMillan, of the Buckeye Club, is at present in Philadelphia, but will return to Porkopolis when the season opens.....Bill Kelly, the famous catcher of the Active Club, has joined the Eckfords as short stop.....The Atlantics, it is rumored, will visit New Orleans and other southern cities in March..... There is some talk of Tommy Devyr going back to his first love, the old Eckfords.....Charley Walker, the noted pitcher of the Active Club for so many years, has retired from a position which he has filled with so much credit to himself and renown to the club .....The Olympics and Intrepids, of Philadelphia, are spoken of as likely to have five amateur nines this season.

CINCINNATI BALL ITEMS.—The managers of the Buckeye Club are a little undecided whether to have a full professional nine, or to arrange a strong amateur nine, with professional pitcher and catcher. Few of the old amateur players remain in the club, however, and from want of good management the organization has become considerably thinned down.....Grant, late of the Cincinnatis, and Brookshaw, late of the Bucks, will play with the Covington Club during the coming season. .....Radcliffe, the new recruit for the Cincinnatis from the Athletics, arrived in Porkopolis last week. The following is the field of the Cincinnati nine, with which they expect to open the season:—H. Wright, pitch; Allison, catch; Gould, first; Brainard, second; Waterman, third; G. Wright, short; Hatfield, left; Radcliffe, centre; Leonard, right. The nine is well adapted for shifting. Brainard, G. Wright and Radcliffe are pitchers. Radcliffe and Leonard are first class catch

THEATRICAL RECORD.

Comments, Business, and Incidents of the Theatrical, Circus, Musical and Minstrel Profession.

Clipper Post Office.

CLASS NOTICE.—A stamped envelope, with address, must be enclosed to each and every letter sent for.

Harry Cohan, [illegible]
C. B. Carroll—2
D. E. Russell
Marsden Fox
F. F. Sherry
John Murray
Al. Aymar
Jake Haight
H. T. J. Allyne
Thos. Warhurst
Alonzo Phelps
Harry Preach
Frank Rivers
John Sanford
Wilson & Clark
Dien De Barbelle
Lew Hallett
Sol Smith Russell
Oscar P. Perry
Whitmore & Clarke
Gus Shaw
Gustave Bidaux
P. A. Older
Albert G. Enos—4
Chas. Sturgis
John C. Murphy
C. M. Reynolds
H. M. Lloyd
Chas. C. Wickert
J. F. Gunn
Hal Gray
Willis P. Sweatnam
Chas. Owens—2dc.
John Foster
C. H. Day
Chas. Covelli
Alfred Ireland—10c.
Kate Fisher
Emily Thorne
Cassie Troy
Marie Frederick
Henrietta Irving
Mlle. Diani
Ida Francis
Annie Everett
J. Zeidlen
George Derides
Wm. B. Fox
Dan Gardner
C. P. Sherman
Harry Gilbert
Flem Adams
John Crasher—2
Chas. Castle
W. A. Rouse
Theo. Hamilton
The Alleghanians
Willie Budd
James Lees—2
Harry Raynor
Joe Gayford
Mike Kanaan
C. W. Perry
Wm. H. Briggs
Continentals
Williams & Cummings
Edward Ward
J. B. Howard
Geo. Reynolds
J. E. Evans
Denny Casey
Robert Nickle—3
Lew Woodward—3
Robert Johnston
Wm. MacFarlan
John Denier
M. L. Townsend
James M. Ward
Joseph Withers
C. B. Griste
William Arlington
J. L. Williams
Alonzo Harrington
Julia Hill
Naomi Porter—3
Annie Montford
Mollie Cook
Ada Richmond
Lizzie Clarke
Belle De Forrest
May Arlington
Fred Watson
David Paulding
Robert Hall
Low Gayford
Sylvester Bleecker
J. M. Ward
James E. Cook
J. T. Gullick
Rutledge & Reilly
Wm. J. Nash
Yankee Robinson
M. Mullen
J. M. Mack
D. C. LaRue
Chas. Howard
W. H. Otis
McKee Rankin
H. Butler
C. H. Matthews
O. B. Collins
Mr. McGill
Edward Ward
Jas. C. Murry
Wm. Smith
Alfred Hamilton
Jno. A. Henderson
Geo. Powers
Billy Sheppard
John Nathans
W. W. Mayne
G. W. Harrison
Henry Pullman
Chas. W. Fish
Richard Hannan—3
G. A. Carzoni
Carrie Quinlon
Anna Loanaas—2
Ada Gray
Dora Shaw
Millie Turnour—10c.
Lydia F. Hoyle
Pauline Cushman
Ada Granell
Sallie St. Clair
Alice Placide

Notice.

ADVERTISERS must hand in their favors before 6 o'clock on Monday evening, in order to have them appear in that week's issue.

City Summary.

MONDAY, Feb. 8, '69.

There are two epochs of periodical occurrence when the gentler sex may venture to ventilate their private sentiments to the objects of their regard on a subject usually considered as too tender for indiscriminate confidence. One occurs with the lapse of every four years, and is known as Leap Year; the other returns on the fourteenth day of every February, and is honored universally as St. Valentine's Day, because on that day the patron saint of lovers, who was a bashful sort of fellow, consummated his first successful courting match through the medium of a cunningly worded poetic epistle, thus setting an example to all amorously inclined people throughout the world. Attempts have been made to cry down the custom, originating with the Ephraim Smooths of society, who get up subscriptions for the presentation of flannel shirts and moral tracts to the unborn children of Africa, but refuse to contribute to the relief of a victim from an accident because it would be encouraging others to get injured too, yet still the anniversary flourishes, in spite of the few trivial abuses which adhere to it. Very tender youth make their first poetic flights in the mysterious couplet of the valentine, and there are poets of reputation now alive whose earlier strains were no better than the couplet:—

> "Those eyes of yours so bright they shine,
> Ah! how I wish that you were mine!"

Don't laugh, because many of our staid fathers and mothers, after proving obdurate to all other inducements, have knocked under to a few jingling rhymes about as sensible as the foregoing. The only change to be specially noted is, that the old cheap style of valentine has been gradually growing out of favor, and everybody prefers something more pretentious and more elaborately gotten up, as, if a lady is worth addressing at all, she is worth more than a colored wood cut or a sheet of scented note paper. Thus it happens that these messages of cupid are oft-times very elaborately gotten up, costing high prices, and being enshrined in embossed and filagreed cases almost as costly as the contents. As we are in the confidence of everybody, we have been permitted to transcribe from private note books a few specimens of missives which will probably be sent to their respective addresses on the coming Fourteenth:—

> As round about the sawdust ring
> I saw Zanfretta glide,
> While loud and clear arose the shrill
> "Hi-hi's!" from every side,
> What priceless boon, unsought, if I
> Might with her nightly shine,
> And win her soft consent to be
> Henceforth her Valentine.
>
> *Man Round the Corner.*
>
> O, youth of Apollonian make who swing'st
> In mid air gayly on the light trapeze,
> Turning of double summersaults with ease,
> As every nimble *tour de force* thou fling'st,
> Perilling life and limb at every leap,
> I hold my breath, and e'en my flesh doth creep,
> For, knew I love thee heap!
>
> *Melinda Myrtle.*
>
> If I might be the dainty glove
> That fits Fair Thompson's hand,
> To her mild bosom I'd move,
> Obedient to command.
> Each night for months past I have thrown
> To her a rare bouquet;
> Will take me for thy Val-en-tine?
> O, peer'ess Lydia, as-a-y!
>
> *Young De Boots, of Thirtieth Street.*
>
> Upon the zenith's azure brow
> A silver star is beaming bright,
> Doth into shade all others throw,
> And rides the only queen of night;
> In yonder constellation fair
> Some orbs like Kellogg there may be,
> But 'were enough, and I were blest,
> If I were Valentine to thee!
>
> *Tilbury Toots, Musical Connoisseur.*
>
> In all the gay *ballet*
> There's none like Sangalli;
> 'Tis pleasant to dally
> A while with such charms.
> With "bravos" to hail her,
> With plaudits assail her,
> And set as her jailer
> Within these fond arms.
>
> *Lounger in Olympic Lobby.*
>
> Those stride majestic and those royal air,
> Hyperion brow and eye of eagle glance—
> Is this Macready come again to life,
> Or Kean, or both roll'd in one, perchance?
> Hide, Booth, thy classic frontispiece,
> Mayo, abase thy jowl,
> I've chose "Buck" for my Valentine,
> For he can make Rome howl!
>
> SARAH JINKINS.

A great many of these inspired missives are getting ready to fly about, and it would be impossible, in view of the susceptibility of human nature, to assign a limit to the mischief they may occasion. The world does not know how much it loses by the neglect of the authors to put their sublime emanations in print, and, that others may be inspired to assist in rescuing them from oblivion, we print, with the consent of the authors, the above samples.....Talking about lazy people, the deceased Rossini was sorely troubled that way, for by all accounts he must have been as lazy as he was talented. It was a common thing to find him at mid-day lying composed in bed, where he composed some of his finest pieces. One time he had nearly completed a duett, in bed, when it slipped off, which made it necessary that he should get out of the bed after the *duett*, but he would not do it, but took another sheet, and composed another one altogether.....Shakespeare being all the rage just now, "Our Jim" claims the indulgence of our readers while he indulges in a commentary on the immortal bard, and this is what he says:—

ON SHAKESPEARE.

BY "OUR JIM."

The boss he writ a heap lately about how to spell the name o' William Shakespeer, and I don't believe he knowed anything about it; leastwise his artikel didn't read as if he did, for it was orful poor in my opinyun. I don't never tell him, however, the estimashin I hev of him as a editur. Besides, sumtimes he rares fust rate. But he don't know no more about "Shake" than he dus about Huntin', and he tried to let on a while back as he had gone on a hunt, wen he never didn't leave the office—and I don't believe he never did hunt—for that kind o' Huntin' anyways. I got my kooriosity rize up by all the fuss the common-taters was makin' about how to spell William's last name, and so, sez I, I'll jist look thru the books, be Jove, and see how these things is. Well, I waited till the boss went to his dinner, and then I made a clean dive for his he-brayry, as he calls it, menin theirby his books. I got to readin' the books so fas that you may a-e its muddled me a few as it will do always, but I tux noats a d I gu-s. I've got the thing sot down purty clearly, and the wexed question is set at rest, you bet. In a very ancshunt copy of Kent's Commentaries, we finds sevre refferences to the "Morial Beard," as he's styled, where his name is spelt as follers, to wit—S-h-a-x-b-i-r-d, or b-e-r-d. This common-tator alloods to the well-known fact that William's ancestors was all named Jacob, and his great-grandfather had an enormous red beard. Mr. Kent seems ter be of the opinyun as the troo and korect spellin of the name is Jake's-beard, which time and the common-tators has mellered down to its present confusion. But even here he's in dowt, cos another o' the Jakes was selebrated for his fightin' rooster, and he admits as he might have originally hev been *Jake's bird*. Them old coves, you know, named a feller after his trade, or his looks, or some sich pecooliarity as has bin menshuned. Howsomever, I don't believe this common-tator was right. I am disposed to agree with the historian Gammoner, or Gambrinus (I really forgit his korect name myself), who sez, to quote his eggsact langwage: "The Sad-ness (he spells Sacks a-s-s-but I knows better), was, prevexpus to the berth uv the prekeshus Villiam, selebrated for the kwality uv their beer, or as they called it, *arf an' arf*. Among the most selebrated uv the antshint beer cellars was the same Jacob, great-gran-fayther al-ourned to the emortial Villiam, hoo kep a beer seryloon and free lunch-room in the Bowery uv them days. It are sed that his hextaack uv 'ops were known wherever the Sackson langwage war spoke, and were invariably called 'Jake's beer.' In coarse, uncer the familyer reols of them days (f nick-naming a feller after his pecoolier prominent trate, he wood naterally be called Mr. 'Jake's-beer.' And we air perswaded that such is the trooth uv the matter, and the sooner we gets to spellin' the name that ere way, the quicker we'll be korect."

N. B.—We started out to kwote Gammonem literally, but we may as well remark as most uv the above is our own original obserwashuns, told in our own wards, and not coppied a bit, bein' our own komposishun, after matoor readin'. THE END.

.....Isn't it strange weather though? One day it's like May day in the morning, but before night a chilling frost nips us in the nose, and for the balance of the day we do nothing but wheeze, and whine, and sneeze. Jimmy, a turn of the crank, if you please; let her run slow while we pull out

OUR SNEEZING SONG.

> We really don't know what to do—
> Its making us fast old,
> This sneezing, coughing, bothering
> Cantankerous bad cold;
> A question we can't answer right—
> We tell you 'tis most true—
> A friend said: "Come, what will you take?"
> Said we: "We'll take"—*a chair!*
>
> We went to see the play one night,
> And right beside us sat
> A pretty girl, with nobby dress,
> And stunning gather hat.
> While we were laughing at the play,
> She took us in her view,
> And said, "Who are you laughing at?"
> Said we: "We laugh"—*at you!*
>
> We ne'er can speak except with pain—
> Our head's all in a stew—
> It makes us dizzy and us makes by;
> It shakes a body through;
> It bothers us so all the time,
> We don't know what to do;
> Our sons is wearing out quite fast,
> Like—here it comes—*a shoe!*

.....We are, none of us, so advanced in years but we can distinctly remember the actor as he used to be in the good old times when professionals made a pastime of their pursuit, and found in the applause of admirers their most hearty gratification. It is something for them to boast, that while the whole world seethes with vice, and they are still a prominent mark for the sneers of the Cantwell tribe, no disgraceful action sullies their fair fame. It is complained, by those who make the specialty, virtue, a stock in trade, that evils of every sort surround the theatre; that there vice exhibits her most seductive wiles. Why the theatre should always be selected for the "shocking example" is beyond comprehension. Just as there is to-day more gambling in Wall street, and in purely mercantile circles, than there is in the professional temples dedicated to fortune, so there is also vastly more iniquity in the precincts that lie beyond the enchanted area of the stage. In this respect, at least, the actor has not altered, and where he does exhibit an alteration, it is surely for the better. In former days improvidence was a striking characteristic of the fraternity. In matters of business actors were children, of whom the first comer might take advantage. Even the possession of lofty talent might not always remove from their shoulders the burthen of poverty, and he who, in the character of a monarch or a rich uncle from India, was in the habit of giving away fortunes, or shying his purse at the head of every plausible applicant often went to bed without his supper. So much for fame, in the days when fame was not as valuable as it is now. The case has been the same with authors, the works of most enduring celebrity, which have netted immense fortunes to publishers, having originally "sold for a song." We have frequently passed an evening in the old Park Theatre, famous as the *Drury of America*, observing the performance of a first class comedy, such as is now the inevitable excuse for a series of crowded houses at our first class theatres of the present day, cast with all the resources of a company composed of the first talent in the world, any one of whom would now be a star, and certainly there were not fifty persons present and they the *regular* frequenters. The performer was not personally known beyond his own small circle of intimates, and was still regarded as a kind of vagabond, being all the while, really, a more respectable personage than his unmerciful critics. It is something that professionals have become at last aware of the dignity of their calling, and are striving in private life to act up to its exactions. We can see no reason why "respectability" should be monopolized by dealers in green groceries and molasses. At the present writing a great many deserving actors enjoy a substantial income aside from their vocation, and their persons are as well known on change as those of any of our merchant princes. The world is a tardy dispenser of justice, but it sooner or later makes amends for all its injustice.

"FLEUR DE THE," an opera bouffe by Lecocq, was presented at the French Theatre for the first time on the 1st inst., to a crowded house. In consequence of the indisposition of Rose Bell, the curtain did not rise until nearly nine o'clock, and Mlle. Desclauzas sang the *role* of Cesarine; Mlle. Razarelli, as Fleur de The, and M. Carrier, as Pinsonnet, the Cook. The opera was handsomely placed upon the stage, as regards scenery, costumes and appointments. The Chinese march and the sailor's *ballet*, in the first act, are very well executed, but the introduction of a long *ballet*, in the second act, was not much relished by the audience, one of the ladies being guyed throughout the scene. The first scene, a French canteen on the banks of the river, is very fine.

THE TAMMANY continues to enjoy crowded audiences, the counter attractions at the other theatres appearing not to affect this establishment in the least. Mr. Robert Green sang "Anvil Jack, the Farrier," which was *encored* each evening. The new *ballet*, the past week, called "La Dame aux Camelias," with Bonfanti in the lead, was also well received. Maffit and Bartholomew repeated their wooden shoe dance, and the Hofer Tyrolese Singer Society were added to the programme. A burlesque is in active preparation, and will shortly be produced.

NELSE SEYMOUR has a benefit at Bryants' Minstrel Hall on Thursday afternoon, the 11th inst., when, in addition to the regular company, the following volunteer talent will appear:—John Mulligan, Archie Hughes, Dave Reed, Cool White, Billy Sheppard, James Glenn and Stevie Rogers, of Hooley's Minstrels; Johnny Thompson, Frank Kerns and George Warren, of Tony Pastor's Opera House. The programme offered is a most attractive one and Nelse will see more friends on that occasion than he has for some time.

BURLESQUE IN COURT.—Mr. Alex. Henderson, manager of the Lydia Thompson Troupe, has been sued in the Court of Common Pleas by John A. Mack for literary services rendered in the burlesques of "Ixion" and "Ernani." The case will be heard shortly. Some rich and rare developments may be expected.

AUG. PENNOTHER, manager of the Richings English Opera Troupe, paid a flying visit to this city on the 5th inst.

BUSINESS MANAGERS' attention is hereby called to A. S. Seer's card in reference to their business as ticket printers, by which it will be seen that their work was highly approved of by Charles Dickens' agent when here.

BENJ. LOWELL, of the firm of Lowell and Simmonds, sailed for England on the 6th inst., accompanied by his wife.

BOOTH'S MAGNIFICENT THEPLE opened on Wednesday evening, Feb. 3d, with a very large audience, including many individuals connected with art and literature, and the theatre was unanimously pronounced the handsomest and most perfect in every respect in this country and probably in the world. The outlines of the house are exceedingly graceful, and the colors used in the decorations, thoroughly harmonious. "Romeo and Juliet" was the initial performances, previous to which, however, Mr. Booth appeared before the curtain and made the following speech:—

LADIES AND GENTLEMEN:—Before the curtain rises I wish to avail myself of the privilege of a host in bidding you all welcome to my own new house. It has long been my desire to erect a theatre which should be in some degree worthy of this great city. Owing to the kindness of my noble-hearted friend, Mr. Edward F. Robertson, I have at last succeeded, as you see. It is now two years since I had the honor of appearing before a New York audience. In the interval I have been laboring very hard in my profession, and have been under great responsibilities—(glancing round the house)—as you may suppose. On the night of the burning of the Winter Garden Theatre I was announced to appear in the character of Romeo. It has seemed to me proper to make my reappearance in that character which was announced when my engagement was so abruptly terminated. I have endeavored to present the play with great care, with what success is for you to judge. I hope you will overlook any bungling that there may be in the shifting of the scenes on account of the complication and the newness of the machinery by which it is worked. In any case, I feel sure of the generous encouragement with which you have always favored me.

The reception that awaited Mr. Booth was great. At half past eight the performance commenced, Charles Peters being the first person in the play that spoke. Throughout the entire performance great applause was bestowed upon the scenery, which has not been surpassed by any former production in this country. Mr. Booth well knows, from experience, the value of good scenery. He also knows that neither a good piece nor good scenery is of any practical use without good acting; that good acting may save a bad piece, but that a good piece will seldom have bad acting. Mr. Booth's Romeo was a highly successful performance. At first he was a little nervous and excited—natural on a first night of a new theatre—but this soon wore off. The actor who can make Romeo more than tolerable to a general audience must possess more than ordinary talent, and he who can render it interesting as Mr. Booth did, must possess no small degree of genius. His readings were all correct, clear and scholarly; his by-play natural; his delivery free from affectation, and his manner that of a true gentleman. Mr. Booth's delineation was, like all others we have seen him in, eminently intellectual. Every member, every muscle, the eye, the face seem permeated by its subtle influence, and moving in obedience to its dictates. Hence he never mouths, nor rants, nor makes faces, nor tears a passion to tatters. Miss Mary McVicker, a lady who has accompanied Mr. Booth in his late starring tour as his principal support, made her first appearance in this city as Juliet. This lady has been on the stage since 1859, at which time she was known as little Mary McVicker, the child actress, and soon quite a reputation in the *role of Eva*; therefore she is no novice, as several of our contemporaries have stated. Miss McVicker looks scarcely eighteen; her form is slight; her features classically regular; graceful in her person and easy in her movement. Though not free from a timidity, natural to one on her first appearance before a strange audience, she played with considerable care throughout. Cheered by the warm and sincere approbation bestowed upon her efforts, she imparted a richness of feeling and an energy of expression to the character that was interesting to witness. She has evidently bestowed great attention and study on the part. She does not exaggerate or strive to produce effect by galvanic action, starts and jerks. Her voice is musical, full of harmony, and her enunciation is excellent. Her appearance is almost childlike, but the woman is descernible in a well developed form; and the mind, which alone furnishes the material for an artist, throws over all the glow of the spirit that rules it. Her faults, which are easily corrected, consist in a too sudden transition from one extreme to another. In depicting anger, her expression assumes the air of a pout. She dressed richly and with considerable taste, and gives promise of becoming a great favorite in this city. Mr. Edwin Adams was the next star of the evening, who, as Mercutio, received a call before the curtain and was vociferously applauded for his well delivered speech of Queen Mab, which was done in a manner that stamped him a true artist. His face, voice and figure are respectively handsome, musical and graceful; he is perfectly at home in the business of the stage, and has a free but stately walk. Fanny Morant looked entirely too young for the Nurse, and, strange to say for so fine an artist as this lady is acknowledged to be, gave the most unsatisfactory performance of the evening. The balance of the cast was most excellent. Every one was wod up in her or his part and there was not a single balk to mar the entire performance. The same programme is to be presented for many nights to come.

MCKEAN BUCHANAN inaugurated a series of performances at the Worrell Sisters' Theatre on the 1st inst., presenting a five act tragedy, written expressly for his daughter Virginia, who made her appearance in the leading *role*. It is called "The Plebeian Daughter," possesses considerable merit, and, produced under different auspices, would, no doubt, prove successful. Mr. Buchanan is an actor of much ability, a man of mind, proficient in the science of acting. He possesses a majestic figure, carriage graceful and commanding, and a voice competent to give complete effect to his ideas. The alternation of passion he exhibited was not confined to tones, voice and facial expression, but permeates his whole frame. The mood of his mind was apparent in every motion and gesture of his body. Throughout the piece Mr. Buchanan acted with discretion and moderation. Virginia Buchanan is a lady who displays the finest poetic appreciation of the gentler feelings of woman. She displayed powers of no ordinary kind, her impersonation being womanly, truthful and artistic. She makes her own points, which are none the less effective for being unconventional—none the less thrilling for being quiet, unobtrusive and finely feminine. But the wretched support she received from the company was enough to damn the success of any piece and artist. Never in our memories of the stage have we seen a piece more completely murdered. No feeling other than disgust was aroused in the minds of the entire audience, as they saw in the centre of the stage two artists—Mr. and Miss Buchanan—surrounded by people who seemed to know little or nothing of acting. On the 6th Mr. Buchanan changed the bill, appearing as Richelieu to his daughter's Julie, and on the 6th as Richard the Third. Mr. Buchanan continues this week, appearing this evening in "Richard."

PANTOMIME is the kind of entertainment to draw the crowd, as has been proved by the management of the Olympic, for "Humpty Dumpty," which has been running to excellent business for the past ten months, is attracting audiences that crowd the Olympic in every part from gallery to parquet. The strength of the pantomime lies in the combination of talent engaged upon it, and the variety of scenes of different kinds which it presents to all tastes of the audience. A good pantomime is the delight of the eye, the ears and the understanding. It does not appeal to one faculty alone, it arouses them all, and keeps them at the point of attention until the green curtain falls like an eclipse upon their glories.

THE SAN FRANCISCO MINSTRELS offer fresh attractions this week. They have prepared a burlesque on the burlesque of "The Forty Thieves," now playing at Niblo's, which they present, also the act called "Three Strings to one Bow." Business with this party is fair.

THE BROTHERS RIZARELLI, who continue the great features at the New York Circus, go through with their daring breakneck performances with the greatest apparent ease, and in a perfectly reckless manner. They are greeted nightly with thunders of applause, and called out at the close of the act. Nothing more daring has ever before been seen in this country in the gymnastic way.

M. T. SKIFF was in this city on the 6th inst.

TOOTEE makes her *rentre* at the Grand Opera House this evening in the spectacular opera bouffe of "Orphee Aux Enfer," which is produced with new scenery and rich costumes. Tootee appears in the *role* of Eurydice, said to have been performed by her for over three hundred consecutive nights.

ERNEST CLARK, a London comic vocalist, engaged in that city expressly for the Tammany, failed to impress the American public favorably as to his talents, and, his services having been dispensed with on the 3d inst., he sailed for England on the 6th.

MAD. CECILIA BLANCHARD died in this city on the 4th inst. at the advanced age of 80 years. She was the relict of William Blanchard, the circus proprietor. Our old professional readers will remember Mad. Blanchard as an ascensionist, who, at the Vauxhall Gardens in this city, delighted our Knickerbocker sires. She retained her senses up to her death. Her remains were interred in Greenwood.

GEORGE BONFACE opens at the Theatre Comique this evening, appearing in the farce.

OCEANA sailed for San Francisco, Cal., on the 1st inst. under engagement to the Olympic for six months.

ZOE, the beautiful, is to open an engagement at the Broadway Theatre on the 15th inst., in Charles Fulton's play of "Nita, or Woman's Constancy," which is said to have been written expressly for Zoe, and which gives her every opportunity to exhibit her most attractive points.

EPH HORN is a bird of passage, and loves to roam. One night we see him at Bryants', and the next, probably, he may be off to Boston. He is at present performing at Tony Pastor's.

MAX MARETZEK is come again, like Monsieur Tonson. Just as we believe him to be operatically deceased, *Acte presto* he comes to life, renewed, rejuvenated, and hunky doree. Notwithstanding the religious fact that Lent stares him in the face, Max threatens to commence a season of Italian Opera at the Academy of Music on Thursday evening, 11th inst., with the "Sicilian Vespers," interpreted by Madame Agatha States, M'lle Wesmail, Sigs. Brignoli, Orlandini, Antonucci, etc. On the 12th "Norma" is to be given, with Mad. Lagrange and Miss McCulloch in the cast. We wish Max a safe deliverance.

BURLESQUES is the rage at present with many of our theatrical managers, it being represented at four establishments, and three other places will soon be under its influence, making seven in all. As rapidly as it has grown in popularity, so has it deteriorated from what it was in a literary point of view. At Wood's Museum was presented on the 1st inst., a version of "Field of the Cloth of Gold." We are told that this is the most successful burlesque that has been produced in England for a long time. If this is true, then the writer who fixed it up to suit this city has not done justice to its original author. While bearing testimony to Mr. Fiorence's excellent burlesque powers, we cannot say the same of Mrs. Florence. Rose Massey, who made her first appearance in this country on this occasion, is possessed of a pretty figure and a pleasing face, and here our praise must cease, for her voice is so weak that scarcely one half she says can be heard, and as for singing, that is out of the question. She appeared to be laboring under some difficulty the first night, for she was excessively nervous. The only meritorious singing in the burlesque was by Rose Cook, who possesses a sweet voice. She is improving in her acting, and her warm reception was richly deserved. Lillie Eldridge looked and acted with considerable spirit, and was well received throughout the burlesque. This young lady gives great promise for the future. The make up and acting of the Cripple by Sol. Smith, Jr., was excellent. So far as scenery and costumes are concerned, the burlesque has been placed upon the stage in magnificent style, the dresses and decorations being superb. Mlle. Moriacchi, who was brought to this country by Banvard, re-appeared at this theatre in a *ballet divertissement* previous to the burlesque, also on the last scene of the same, supported by five first class *coryphees*, assisted by a not very fascinating *corps de ballet*. Moriacchi is, undoubtedly, one of the most fascinating and beautiful *danseuses* that has graced the New York stage for some time. Faultless in form and feature, she has a most astonishing command over every sinew of her body. Her reception was enthusiastic. The success gained by the "Field of the Cloth of Gold," was not of that kind on which either the author, actors or manager, can be congratulated.

"THE FORTY THIEVES, OR STRIKING OIL IN FAMILY JARS," is the title of a spectacular leg exhibition called a burlesque, and produced at Niblo's, on the 1st inst., by the Lydia Thompson Troupe. The original story of the "Forty Thieves" has been followed, but it is to be regretted that the result has not been more successful. The scenes hang loosely together, the piece is disjointed in construction, and the dialogue has no brilliancy. Not one in the Thompson troupe appears to so great an advantage as in "Ixion," at Wood's, nor can the burlesque bear favorable comparison with "Ixion." The troupe appear to have exhausted much of their comic talent in that piece, and now fall on dance, on the spectacular, legs making up for what the head should furnish. And while we are talking about legs, we would state that such a display of legs has never before been seen in this city; even the "Black Crook" and "White Fawn" could not equal the present production, for this *outstrips* them all. It is in this respect, and in the magnificent costumes that the "Forty Thieves" excels all previous productions, and will, with the dancing of the can-can, prove the attraction. The acting, the singing and the burlesque dances are all exceedingly tame. Miss Markham found Niblo's considerably too large a house for her singing, as but little she uttered could be heard, but she looked charmingly as Captain of the Amazons. The music was cleverly arranged, and the scenery very handsome. The dresses surpass anything of the kind ever before witnessed in this country, the female forty thieves, as well as all the ladies, presenting a brilliant appearance; particularly is this the case with the second dress of Miss Thompson, in which she looked more saucy than ever, displaying a good deal of nature's handiwork. The burlesque on the carnival sensation was the best thing in the piece. All Baba is discovered lying asleep upon the stage, the sound of a steam whistle is heard, and it is thought a train of cars is approaching, when across the stage, at a rapid stride, goes Crogia, with a dress that has a *train* to it about fifteen feet long. This is the train. It is a capital takeoff, and was loudly *encored*. The next thing that caused great laughter was the dancing of Ah Baba's Jackass, also the forty female thieves who, at the word of command, placed a cigarette in their mouths, lifted the right hand, ignited a match on the heel of the shoe and lit their forty cigarettes. In the last scene two females do the Can-Can in a style that awakens the greatest enthusiasm, and in a manner that savors of the true *Jardin Mabille*, and never before attempted in this city. The attendance throughout the week was great, the house being full each night. Whatever run it may have can be solely attributed to the magnificent style in which the managers have placed it upon the stage.

FRANK LAWLOR returned from London by the Australasian on Jan 30th.

THE JAPS.—Risley's Japs closed their engagement at Tammany on the 6th inst. They "want to go home," we are told, but there is a little difficulty in the way, and it is uncertain that they will be permitted to leave at present. They expect to sail to-morrow, 9th, if everything is rosy.

J. B. STUDLEY has been engaged at the Bowery Theatre, and appears there this evening.

THE THEATRE COMIQUE reopened on the 1st inst., under the management of Charley White and Sandy Spencer, with a burlesque company, and W. H. Lingard as the attraction. The comedietta of the "Married Rake" opened the performance, followed by Lingard in seven of his comic sketches—two of which were new here—and in five of his statue songs, concluding with the burlesque of "Pluto." In the first piece Ethel Norman played the part of Mrs. Tretrac, with but a poor conception of the character. She cut a somewhat ridiculous figure when she appeared in male attire as the young officer, and it requires a wide stretch of imagination for any one to suppose for a moment that Flighty could not easily have detected the disguise. Mr. Lingard was favorably received in his sketches. Up to the present moment his "On the Beach at Long Branch" has proved his most successful song. Byron's burlesque of "Orpheus and Eurydice," bunglingly adapted for this city under the title of "Pluto," introduced Alice Dunning as Orpheus, Ethel Norman as Aristoxus, Lillie Hall as Proserpine, Lena Edwin as Eurydice, George Atkins as Clotilda, and Wm. Lingard as Pluto. The burlesque has been fairly placed upon the stage, some of the dresses being rich, while the last scene is really pretty; in fact, the best of any of the closing scenes of the burlesques at present being performed in this city. The stage is not overcrowded with *ballet* girls to hide the beauties of the scene. The burlesque itself is not good, the puns are rather weak and far fetched, and the rhymes queer. Most of Mr. Lingard's jokes were so bad that he had to wait for the audience to take them, and failing in it, he would explain them. Some of the conundrums we have heard in minstrel bands for the past ten years. Mr. Parnie, the author of the burlesque, is evidently watching and trying upon Mr. Fisk's name and the Erie stock to such an extent that he has run them into the ground. His political allusions, as witnessed in this burlesque as well as in one at Niblo's, are in exceeding bad taste. Alice Dunning dresses her part very handsomely, looks well, and plays with considerable spirit. Miss Ethel Norman is not a good singer or dancer. Her dress was very handsome, but we should advise her to put some covering over her nakedness, as such a display of her charms, particularly when she dances, is disgusting to many of the female spectators. Mr. Lingard as Pluto, was good. Lillie Hall would be more acceptable if she did not so mouth her words. She has a pretty face, dances well, and acts with spirit. George Atkins had a character of the Tilley Slowboy type, and acted it well. Miss Annie Wood, who played Susan in the first piece, and at short notice, took the part of Apollo in the burlesque, in consequence of illness of Miss D. Lingard, made a most favorable impression, and is possessed of considerable innate talent.

LOWELL AND SIMMONDS advertise for *coryphees* and a *corps de ballet*.

AT LAST.—Maggie Mitchell has at last entered the state of matrimony. The affair, which took place in this city about six months ago, and which has been kept exceedingly quiet, has at last leaked out. She has chosen as her helpmate a Mr. Paddock, from the west, a gentleman in comfortable circumstances. They spent the summer together at Long Branch. As coming events cast their shadows before, the agents for the lady have been compelled to cancel all her engagements, she having closed in Memphis, Tenn., on Jan. 30th. Maggie is now in this city, at her residence, where she will remain until the cry-sis is over.

MARRIED.—In this city, on the 15th of Nov., 1868, by the Rev. Dr. Foster, of Fourth street Methodist Church, Geo. C. Dobson, one of the Dobson Brothers, to Sarah A. Peake, of this city.

BROUGHAM has found it necessary to make a change in the programme, and presents this evening an adaptation from the French entitled "An Irish Stew, or the Mysterious Widow of Long Branch." The burlesque of "The Dramatic Review" will continue on the bills.

A GRAND CONCERT by volunteers from the New York, Harlem and Morrisania Philharmonic Societies, with Maria Brainard, Charlotte Hutchings, Geo. Simpson and J. R. Thomas as soloists, supported by a full and efficient orchestra, under the batonship of Prof. George Bristow, was given at the Academy of Music on the evening of the 5th inst., for a charitable object. Selections from Brisow's "Daniel," etc., made up the programme. Simpson's "O Israel, Return," was well done, and the Misses Brainard and Hutchings' duet, "How Art Thou Fallen," was pleasing. A little less vocal effort, and more attention to sentimental sweetness, would be an improvement in Miss Hutchings' cantation. Thomas was out of voice from cold, evidently, so criticism is out of place. In its entirety the concert was a success, and the orchestra music, particulary some overtures and solos, was very fine.

FRANCIS THOLER, of the Grand Opera House, was convicted of assaulting the obese and good natured director of that establishment, Mr. Birgfeld, and he was sentenced, on the 6th inst., to a fine of $50 and one month's imprisonment. It appears that Tholer was discharged for violating one of the rules of the establishment, so he caught Burgfeld's nob in chancery, and pummelled it in a very distressing manner, dislocating some of the worthy director's teeth, and otherwise inflicting injuries of an unenviable character. One Harold Bateman testified to the good character of the irate Frenchman, but a conviction followed, as stated. Tholer is now in durance vile, enduring vile incarceration in the prison of a country which he no doubt detests now more than ever.

"IXION, or the Man at the Wheel," has been revived at Wood's Museum for *matinee* performances, but the cast is different from that lately seen in the burlesque, Miss Fanny Herring being engaged to take the part of Ixion, with Miss Lillie Eldridge as Mercury, Miss Mary Wells as Minerva, Miss Rose Cook as Venus, Miss Kate Logan as Jupiter, etc.

THE CITY can boast of a greater variety of entertainments just now than was ever known before, and many of them are of a first class character, from Shakespeare down. The competition between managers is extremely spirited, and "Humpty Dumpty" presents as bold a front and attracts as large audiences as "Romeo" and "Much ado about Nothing." Showing that our tastes are just as varied as the performances offered for our delectation. But, as a general thing, our places of amusement are not crowded; a few of them attract large audiences, but not all. This may be accounted for from the fact that public patronage is now distributed among a greater number of places than formerly; there is not a corresponding increase in favor of dramatic amusements to fill the new theatres without lessening the attendance at the old ones. The newly opened houses are a novelty in themselves aside from the entertainments offered therein, and for a time, at least, they must run on with the attractions, and this will account for the "let down" of some of the old establishments. Philadelphia, with a population nearly as large as that of New York, is unable, or unwilling, to support more than three or four theatres, yet here in New York we have the following places, all in running order this week. *Theatres*—Booth's, Wood's, Niblo's, Wallack's, Waverley, Brougham's, Olympic, New York, Comique, French, Broadway, Bowery; *Opera*—Grand Opera (late Pike's), Academy of Music; *Varieties*—Tammany, Tony Pastor's; *Circus*—Lent's New York; *Minstrels*—San Francisco's, Bryants'—nineteen places in all open, and in regular operation, to say nothing of numerous minor entertainments, such as concerts, magic soirees, etc., with which the city is nearly always favored. Can we support *all* these houses? We know that the love for dramatic representation is increasing in the metropolis, but not sufficiently rapid, we judge, to fill each manager's coffers nightly. And thus it is that our directors of amusements find it necessary to give the public the best talent and attraction that can be found. The varied and brilliant bill of fare is before the people; they can find in it something to suit every taste; no one need go away dissatisfied. But money is not "laying around loose," as it was in war times, and we shall be extremely glad to find, at the close of the season, that no manager has succumbed to the "tightness of the times."

BEN COTTON sails for California on the 9th inst., accompanied by the two boys, Willie and Bennie, under an engagement of six months to the Olympic, San Francisco.

"MUCH ADO ABOUT NOTHING" was produced at Wallack's Theatre on the 1st inst., with the following cast:—Benedick, Lester Wallack; Dogberry, John Gilbert; Leonato, Charles Fisher; Verges, J. H. Stoddart; Don Pedro, J. B. Polk; Don John, C. H. Rockwell; Claudio, B. T. Ringgold; Antonio, G. F. Browne; Borachio, J. L. Matthews; Conrade, E. Milton; the Friar, J. W. Leonard; the Sexton, E. Cashin; Balthasar, J. Melton; Seacoal, T. Ward; Oatcake, J. Quigley; Pages to Don Pedro, Misses Lawrence and Thomas; Pages to Leonato, Misses Clayton and Rowe; Page to Don John, Miss J. Engel; Page to Benedick, Miss J. Day; Pages to Claudio, Misses Fowler and Monsel; Beatrice, Rose Eytinge; Hero, Clara Jennings; Ursula, Annie Ward; Margaret, Sedley Brown. There was a crowded audience on this opening night, and the attendance was very large throughout the week. The piece has been magnificently put upon the stage, the scenic effects, with the exception of those in Booth's "Romeo and Juliet," surpassing anything previously witnessed in this city. The first scene, representing the bay in front of the Governor's palace, is magnificent. The first scene, second act, is the ball room in the palace, which is also a picture in itself, but the palace garden, with its fountains of playing water and the overhanging cluster of vines, with the madigral of "Sigh no More, Ladies," by five voices in the distance, was one of the most pleasing and enchanting scenes we ever saw. Scene first, act fourth, presenting an illuminated chapel of the sixteenth century, with its mediæval decorations, was really beautiful. In fact, the entire production is praiseworthy to all who have been instrumental in its production, and will no doubt enjoy an extended run.

DELMON GRAC

to prevent large houses subsequently. Perhaps this may induce them to avoid the 'penny wise and pound foolish' policy in future. Any exhibition depending upon public patronage for success must inevitably fail unless the public are fully advised as to its merits and character, and to insure this they must avail themselves of every channel of communication with the public."

HAVERLY'S MINSTRELS put in two nights in New Haven, Conn., on the 2d and 4th inst., showing at Waterbury, Conn., on the 3d. Our correspondent says:—"Their houses were not large in New Haven. Mr. Haverly has a first class company, among whom are Charley Reynolds and Charlie Pettingill on the ends, and O. P. Sweet interlocutor. The quartet is composed of O. P. Sweet, Sig. Bidaux, Sig. Brandini and Carter. Their first night's bill was rather poor, but the second night was excellent."

HARRY MACARTHY appears this week with Sam Sharpley's Minstrels in Chicago, Ill.

NEWCOMB'S MINSTRELS are advertised for the 10th and 11th at St. James' Hall, Buffalo, to be followed by Kelly & Leon's on the 12th and 13th, at the Opera House, and Buckley's Serenaders at St. James', on the 15th and 16th.

"JIG AND CLOG DANCING WITHOUT A MASTER" may be procured of J. K. Buckley, the well known banjoist. See advertisement.

EMERSON, ALLEN, AND MANNING'S MINSTRELS perform in Indianapolis, Ind., on the 8th, 9th, and 10th inst.

FRED WILSON'S MINSTRELS were billed to open for one week, at Pike's Music Hall, Cincinnati, on Monday, the 8th. They make a principal feature of the "Trip Around the World," which has already been given in Portopolis by the Newcomb and Burgess troupes.

Circuses.

A BRASS AND STRING BAND claimed to be the best that travels, may be engaged through Dick Houseman, as per advertisement.

O. H. SHAMON, now stage manager at the St. Joseph (Mo.) Opera House, wants an engagement for next season as clown.

THE VICTORELLI BROTHERS, lightning gymnasts, advertise in the CLIPPER for engagements from May 1st.

THE GREGORIES made their re-appearance in Pittsburgh, at Williams' Theatre, on the 8th inst. They want an engagement for the tenting season. See advertisement.

H. EUGENE LAWRENCE, a modern Sampson, whose particular specialty is athletic feats, publishes a card in the CLIPPER's advertising column soliciting engagements.

A CAMEL belonging to John Robinson's menagerie gave birth to a foal on Jan. 27th. The little thing is thriving well, and bids fair to grow up. It is said to be the first camel born on the American continent.

THE CANDY STAND PRIVILEGE of a first class circus and menagerie for the coming tenting season is advertised for sale.

STONE AND MURRAY'S CIRCUS have possession of the Olympic Theatre, Boston, this week.

THE COMPANY engaged for Dr. Jas. L. Thayer's Circus for the approaching tenting season are as follows:—F. J. Howes, Mlle. Maria, G. M. Kelley, J. C. Reynolds, Belmont Brothers, Harry Wilcox, Joseph Berdeau, Edward J. Smith, Joseph Neal, Wilham Morgan, Charles Lourie and Albert Aymar. Also White's great den of performing animals.

JAMES ROBINSON, with the Castello Circus, is the sensation in Georgia. A correspondent writing to us from Eufola, Ala., says:—"On Feb. 1st, James Robinson's Circus presented an unusual sight. The canvas was neat and elegant and the surroundings in most excellent taste. When Jimmy appeared a warm welcome greeted him, and when he commenced his executions on his bareback horse the enthusiasm grew most intense. The child Clarence was the recipient of the most endearing compliments and flattering encomiums. We are given to understand that the receipts, although the night was disagreeably rainy, exceeded by several hundreds of dollars those of any company that has visited Eaufola for years. At a little town on the N. W. Railway, Montezuma, the concern took on January 30th, $1,400. This for a small village, in a sparsely settled section of country, proves that Jimmy Robinson can draw as well down South as he did in Gotham. Mr. Peter Conklin, who is an excellent clown, in fact one of the very few good ones of the present day, has joined this circus. Mr. Conklin is a close student, and does absolutely tell fresh jokes, an experiment rarely tried by the gentlemen who assume the motley for pecuniary consideration."

ELLIS AND WRIGHT, double song and dance performers, advertise for an engagement for the approaching tenting season.

MR. CHARLES H. CASTLE has concluded an engagement with John Bryan to engineer his Circus and Menagerie next season. The "Pathfinder of the Ridge" become annually exercised each spring in regard to securing Charley, so between the bidding of A. Forepaugh and Bryan, Charley has managed to get the largest salary ($4,000) ever paid to an advertiser. Mr. Bryan intends to run two shows, with Charley at the head of one, and Major Parnaworth, aided by Geo. Guilford, at the other. C. H. Castle, F. M. Kelsh, and Dr. R. P. Jones have divided. Castle goes with Bryan, Kelsh with L. B. Lent, and Doctor R. P. Jones with French's Oriental. Should a meeting in opposition transpire during the coming campaign some fun may naturally be expected.

Music Halls.

THERE ARE NO NEW FACES at the International Music Hall, Toledo. The troupe are performing to good houses, and the singing of Miss Edith Whiting takes well. Miss Emma Whiting has been executing several new dances, and the comicalities of McAvoy, Master Harry Booker and John Karl continue to please.

FRED. MCEVOY and Louisa Birch were the stars during the past week at the Theatre Comique, Cleveland, Ohio. The reduction in the prices of admission and the change of management seem to have had a desirable effect on the business.

LOUISA PAYNE WRAY'S engagement with her daughter Ada at the Theatre Comique, Indianapolis, Ind., is said to have proved a success, Ada's banjo solos taking well. E. D. Gooding takes a benefit on the 9th inst. The Stafford Sisters were announced to open on the 8th. Johnny Shay closed there on the 6th.

GEORGE DEAGLE was to open Arlington Hall, Chicago, Ill., on the 8th, as a variety place of amusement.

THE OPERA HOUSE, St. Jo, Mo., under the stage management of H. Seaman, is said to be doing a good business with the following company:—Maude De Lasco, Lizzie Wheeler, Lizzie Sherman, Stella De Lasco, W. H. Blood, Harry Watson, Mr. Craft, Beaumont and P. H. Seaman.

SEVERAL FRESH PERFORMERS have been added to the company at the Canterbury, Washington, D. C., and an agreeable entertainment is nightly presented. Our correspondent "Novice" attended on the evening of the 2d instant, and although the weather was exceedingly bad, a numerous audience was present. He says:—"The performance commenced with feats on the horizontal bar by Dan Howe, followed by Millie Boquet in a dance, Jule Keen in comic songs, and Miss Clara Belmont in a Polka; Johnny Pierce then appeared as the Black Demosthenes, and was succeeded by M'lle Albertine, who, in a very spirited manner, danced the Hungarian, after which, Viola Clifton gave a variety of vocal gems which were accorded much applause. May Scott in her gilt shoe clog dance enjoyed an encore, and Keen, Pierce and Bell followed in a funny farce called 'A row in the Household Cabinet.' The new Canterbury version of the can-can was then given and much enjoyed. The sketch is a cleverly arranged affair, and as produced here will become very popular. Dan Howe then performed on the trapeze, and was followed by John Sheffield, the athlete, in his remarkable feats which he performs in a quarter of an hour. Mr. Sheffield's performance is quite a novelty, and is embraced in nine feats, consisting of running, walking, hopping, leaping over hurdles, walking backwards, picking up stones, rolling a carriage wheel, picking up eggs with his mouth, and throwing 50 pound weights. Viola Clifton followed in a budget of songs, and was numerously encored. Mlle. Albertine, one of the most finished dancers that has yet appeared at this house, assisted by Misses Belmont and Boquet, in a prettily arranged dance, and Jule Keen in Dutch impersonations, preceded the concluding act of the entertainment, the wonderful feats of the man-fish Harry Garr. The management have wisely reduced the prices to 15c., 25c., 50c. and $1.....No new faces have appeared at the Metropolitan since my last. An attractive bill of novelties is arranged by the stage manager, George L. Hall, and well given by the troupe engaged. Johnny Harris has resumed the bone end, and is more at home than ever. He sings a song called 'Kissing and Colic,' in a very amusing way, and indulges in puns, many of which are fresh and funny. Charlie Howard attends to the tambourine end cleverly, and in the olio appears in his droll specialties. The broadsword combat, by Mons. Vaudemont and Aline Le Favre, is now made doubly exciting by both performers being blindfolded. Charlie Howard's original sketch, entitled 'Old Eph's Dream of Home,' is well given, employing in its representation Nellie Edwards, Marie Zoel and Messrs. Clark, Hall, Howard and Harris. The 'Hungarian Polka,' by Mlle. Olivia, is exceedingly well danced, but not appreciated. Ella Sheldon, Josephine Parker and Jennie De Mars continue as members of the company. The French can-can is still on the bills and well received each evening."

The following is a summary of variety bis in Cincinnati last week. Mr. John Rushton, cloggist, took a "ben." at the Winter Garden, the hall situated in "Germany," on Monday evening, the 1st, on which occasion he performed the feat of dancing a clog to fifteen different airs, keeping his shoes on the go for forty-eight minutes, eight seconds. The Winter Garden company consists of W. J. Jacobs, J. H. Clark, H. Brewer, Joe Fox and Gus Gebbert, late of the Burgess Minstrels. They do a smashing biz. on Sunday nights, generally securing extra talent for the blessed Sabbath from the down town halls..... At the New York Hall, the company now consists of John Murray, Gorge Morgan, Master Reed, Laura Connelly, Minnie Lee and La Petite Josephine. This place has not been doing very well, the location not being the best.....Yale's Concert Hall has a large stage and a large company, and things seem to flourish thereabout. The following artists are here:—Abijah Couse, stage manager; Tom Adams, Master Admiral Yale; Master Willie, song and dance boy; Julia Yale, Celia Gilbert, Eva Sanda, Miles. Evaleen, Lonoire, and Victoria. The leading attractions are the dancing of Julia Yale, and the comic songs of Celia Gilbert.....At Oxford Music Hall there were two new appearances, Miss Rosa Lee, vocalist, and Minnie La Compt, singer and dancer. Bartine and Cavanna are the comiques.....The Sixth Street Varieties is doing fairly, George Thomson and Belle Miller having became leading favorites. .....At the Race street bis was excellent. Billy Harris made a big hit in a new original character song, entitled "Rosy Gray, the Washwoman," written for him by Gus Gilbert, which would be worth learning by some of the other mokes. The farce of 'Forty Winks' was given, in addition to the usual Ethiopian olio. Miss Frankie Lee, dancer, is to be added to the company this week.....It is now very probable that the Fourth street theatre will be leased for music hall purposes.

MOLLY FIELDING, with an opera troupe, will shortly commence an engagement at Sanford's Opera House, Harrisburg. The French can-can will be produced.

THE THEATRE COMIQUE, Detroit, has been favored with a succession of fine houses since the re opening on the 1st. The dancing of Von Hamme and Mlle. Billon is the great attraction. The Leon Brothers do a good trapeze act. Nicolo Norton appears in his feats of juggling and Dutch character acting, and Fred. and Emilie Siegel in character and fancy dances. The can-can was produced the past week and created a great sensation.

A PHILADELPHIA CONCERT SALOON is advertised for sale in another column by J. B. Thompson.

KATE RAYMOND plays "Mazeppa" at the Olympic, Brooklyn, this week, supported by O. B. Collins and the variety company engaged there.

"AT THE VARIETIES, Mobile, Ala.," says our correspondent, "Grey," under date of February 1st, "there is nothing new to write about in the way of business, as the house is crowded nightly. Messrs. Taylor and Martin continue to furnish novelties almost nightly, and Stage Manager Keegan puts them on in the most favorable light. During the past three nights, 'Mobile Wiz Maker,' 'The Wrong Man', 'Hotel d'Afrique' and 'Mint and Julep' have kept the boards. On the 29th January, Miss Annie Rush, vocalist and dancer, put in an appearance. She is only passable. Dick Western is immense in his banjo solo. Johnny Winnett does a very good clog dance; Billy Kirby is good in his old man character songs; Mons. Anderson does the swallowing sword feat. Johnny Keegan still remains as popular as ever, if one may judge by the cheers he receives. If Miss Minnie Grey would put on more clothes in the opening part, and discard some of that nudity, she would make a better appearance. J. H. Cummings does only a so-so song and dance. Miss Emma Lloyd is underlined to appear to-night."

THE VETERAN ACTOR, GEORGE PEIRCE, now in his seventieth year, took a benefit at Frank's Hall, Kansas City, Mo., on Jan. 26th. John Denier, Prof. Brown, Tommy Queen, O. B. Bruce, T. Hayes, R. Walters, Miss Willetti and Miss Fisher, volunteered. The pieces were "Love in Humble Life," an olio of singing and dancing and "The Yankee Doodler." The house was light.

THE MAGNOLIA CONCERT HALL, Kansas City, Mo., is in its ninth week, and is said to be doing a paying business under the management of Wm. Smith and Larr. The company consists of O. B. Bruce, James Hayes, R. Walters, Paul Fisher, Mlle. Aubrey and Mlle. Dora.

THE NEW AMERICAN THEATRE, Baltimore, under the management of Robert Gardiner, Mr. Nashman and Bob Hall, remembered in the minstrel profession as leader of the orchestra, is said to have closed.

the cancan. The olio is also attractive, made so by such "burnt corkists" as Hart, Richmond and Thatcher. Miss Kate Clare is the warbler, and her arias prove acceptable. The versatile artiste, Miss Kate Partington, banjoist, soloist, *danceuse*, etc., is nightly *encored*. The slack wire performance of Miss Louisa Bonbell is one of the main features of the programme, and the dancing of Kitty Lee is artistic. Frank Allison, as cloggist, is *encored*.

THE MUSIC HALLS of Memphis, Tenn., are said to be doing a good business. A correspondent says:—"At the Gaveties, Wills, Tooley, Gorman, Pendigrest, Collins, Lizzie Walker and Fanny Weaver are the features of the company. Mlle. Celeste, the tight rope performer, has lately put in an appearance..... At the Varieties, Johnny Smith, with his banjo solo, has been *encored* six or eight times each evening. Charley Gardiner and his son, in the acts called the 'Big Sunflower' and 'My Father Sould Charcoal,' have made a good impression. Miss M. B. Gifford, *danceuse*, who has been in the business only one season, does well. Helene DeVere and Sallie Eldridge, vocalists, and Johnny Murphy, come in for a share of the applause. The latter party leaves this establishment on the 13th inst. to join Lake's Circus, at Milledgeville, Georgia, on the 24th. Helen DeVere was to have taken a benefit on Feb. 5th. Malinda Nagle and Nellie Edwards are underlined for an early appearance."

MANAGER SMYTHE produces the burlesque of "Pocahontas" at the American Theatre, Pittsburgh, Pa., this week. Betty and Emily Rigl continue their engagement. Miss Nellie Taylor, vocalist, an old favorite in Pittsburgh, commenced a short engagement on the 5th.

THE CAN-CAN was one of the attractions the past week at the Varieties, Norfolk, Va. Millie Smith, song and dance lady and vocalist, appeared on the 1st. On the 2d Agnes Sutherland appeared. This week Sam Devere joins the company.

AT THE VARIETIES, St. Louis, in the olio, Annie Hindle's songs and changes, the Sword Dance of Fannie Beane and Marie Olive, "Mr. McGowan's Reel," by Sallie Mason and Nellie Howard, and Nellie Howard's Jig Dance, have been the principal attractions. The afterpiece has been "Keno," written by Frayne and McNulty, with Frank Frayne, as Jim Carroll; Ht. Chapman, as Jas. Phillips; Beane, as Jack Raggo; W. P. Smith, as Tim Stevens; A Haspin, as Sargeant Burgess; and Sallie Mason, as Frank Norman. The piece is said to have many local hits at the city authorities and others. The second act winds up with a railroad scene. On the 5th Mr. Deagle was to have a complimentary benefit, and a host of volunteers were announced to appear. This week Sam Collyer and his pupils, Dan and Eddie, appear.

ROBERT DELANCEY, gymnast, advertises for engagements after the 14th.

NAOMI PORTER, jig dancer, who has been favorably received at the Union, New Haven, Conn. can be engaged. See advertisement.

A COMIC AND BALLAD SINGER and a *danceuse* are wanted by W. E. Smith for the Metropolitan Music Hall, East Saginaw, Mich. See advertisement.

TALENT IS WANTED for the Opera House, St. Joseph, Mo. See advertisement for address.

DE ROSA, *danceuse*, joins the forces of the Howard Athenæum, Boston, this week. Joah Hart, the stage manager, has been sick in New York for two weeks.

Miscellaneous.

WONDERFUL!—Early in January last, Mr. G. W. H. Griffin had a child that died, and was buried. The following day another, only two months old, was taken down with a disease which was pronounced bronchitis, and continued very low for several days, when the doctor called, and found, as he stated to the family, an improved condition of things, which was also noticeable to the parents themselves, as the little patient breathed more easily, and there was less obstruction of the lungs from the mucous collection. The pulse was remarkably good for a patient of so tender an age suffering from such a malady. The doctor sat for a time regarding the symptoms and characteristics of the case, when, as if by enchantment, his countenance was changed, and to so marked a degree that the mother, who was holding the babe at the time, was compelled to lay it in the hands of another and take restoratives to prevent her from falling in a syncope from the effects of the facial change which had taken place. The doctor then remarked an ashen paleness of the patient's lips, a contraction of the pupils to a mere point, and on feeling for the radial pulse found it gone, and the hands growing cold and the nails livid; the temporal artery was also dead of pulsation, and on applying the hand over the region of the heart, found that organ entirely at rest. The respiration had also undergone a marked change, having become interrupted and slow, and rapidly became merely a gasping. The doctor informed the family at this time that the little sufferer was dying, and that dissolution was at hand. The gasps became less frequent, and finally the last effort at breathing was a powerful inspiration, accompanied by a peculiar muscular contortion of the face, and the expiration resulted in a scream which almost always closes the scene and death—as far as its phenomena are concerned—had terminated the struggle. The doctor then laid the child on the bed, and in the presence of the parents stood contemplating the change which had so suddenly taken place—from an apparently improved condition—for over ten minutes, the body gradually growing colder, when, to the great astonishment of all present, the child opened its eyes—the pupils at this time fully dilated—and commenced a rapid but easy respiration. The heart began to beat feebly and with a flickering action; the radial artery began to pulsate and a gradual restoration to natural warmth took place. Very shortly after this, converging strabismus ensued, and the child went into active convulsions, and so continued for about an hour and a half. The convulsive action was followed by a comatose condition, which continued uninterruptedly for about forty-eight hours, when a general clearing away of all nervous symptoms took place. The convalescence of the child rapidly continued, and has been complete, and the case stands among the *causa celebres* in medical practice.

FRED. H. BLECKER has opened an office in Chicago for the distribution of play bills and programmes in business and private houses. He also engages halls, doorkeepers, etc. See his card in another column.

OLIVE LOGAN delivers her "Paris" lecture in Canton on the 22d inst.

SEDALIA OPERA HOUSE, Sedalia, Mo., was opened by De Bar's Company on the 1st Dec. last; it is lighted with gas, has stage, green-room, dressing-rooms and a complete set of scenery. This house can be rented by applying as per advertisement.

THE OLD ORIGINAL COMPANY OF JAPANESE, brought to San Francisco in November, 1866, by Burgess and Smith, came to a dead lock on Dec. 31st, at Para, in Brazil. From J. R. Marshall, a former manager of a troupe of "Japs" in this city, we are in receipt of the following:—"This is one of the companies which was purchased by Thos. Maguire, of San Francisco, and ultimately sold by him to Mrs. Smith, in New York, in September, 1867, since which date they have traveled in Canada, several of the principal western cities of the States, Cuba, Jamaica, New Granada, Ecuador, Chili, Uruguay, the Argentine Confederation and Brazil. For several months previous to the dead lock the Japs were anxious to return to their native country, and it was finally agreed in Chili that Mrs. Smith would land them in Panama on or about Dec. 13th, but as Mrs. Smith was making considerable by their performances in Brazil she was in no hurry to get to the promised destination. The consequence was that on their arrival at Para they stopped work and wished to proceed immediately to Panama, to take steamer for San Francisco and Japan. To get away from the Japs Mrs. Smith, her husband and the boy 'All Right,' took their passages back to Pernambuco. When the Japs found out that her lady-ship was leaving them in the lurch to 'paddle their own canoe' to Japan, they got a police warrant for the possession of the boy, who was taken on shore, accompanied by Smith, leaving Mrs. Smith to have a pleasure trip 'all to herself' back to Pernambuco. When the American steamer left Para, on Jan. 7th, 'All Right' was in custody of the government, pending the decision as to whether Smith or the Japs were to have him. The case, it was thought, would be decided in time for the Japs to get away from Para by the steamer which called there on the 7th of February. Mrs. Smith, after in her attempt to abduct the boy, knocked down one of the stewards with a good, honest blow under the ear, who for a moment was under the impression that a huge wave, or a *terremole*, so common in these latitudes, struck the vessel."

THE CONTINENTAL VOCALISTS sang in Findlay, O., Jan. 29th and 30th. The "Photograph" and "Matrimonial Jars," duets, sung and acted by Mr. and Mrs. Ed M. Kerr, are said to have been well received. The troupe were to appear in Carey, Feb. 1st; Tiffin, 2d; and Fort Wayne, 3rd, 4th, 5th, 6th.

AUGUSTA ST. CLAIR, a female lecturer, died in Salt Lake City on Jan. 23d, aged nineteen years. She came to this country from England in 1865, since which time she has been lecturing on education and travel. After lingering eight weeks with the mountain fever, she died as stated above.

FRED COOPER, comic vocalist, late of the Alhambra Concert Hall, Albany, N. Y., has been appointed a detective under the Canadian government. His address is 10 Richmond street, Toronto.

THE FAKIR OF VISHNU, having returned from his western trip, is now traveling through the east.

ROBERT NICKLE, prestidigitateur, advertises that he can be engaged. He performs in Brockport, N. Y., Feb. 8th, 9th and 10th; Albion, 11th, 12th and 13th.

GEORGE TEED AND SON, who advertise in another column, continue to supply the five and six stringed banjo, closed back.

GEO VANDENHOFF will give two readings under the auspices of the Young Men's Christian Association, at the New Assembly Rooms, Baltimore, on the 16th and 18th.

I. M. WICKWIRE advertises elsewhere for an engagement as advance agent. See his card elsewhere.

AN E FLAT CORNET AND VIOLIN PLAYER advertises that he can be engaged for the coming tenting season. See address in another column.

THE FRAK AND BERGEN FAMILY closed in Louisville, Ky., a successful stay of three nights on Jan. 30th. At the *matinee* on the last day of their stay, it is said that twenty-five hundred people were in the hall, the receipts amounting to $438 at 50 cents for adults, and 15 cents for children. On the 1st the party opened in Lexington to a $435 house. The company were at Vincennes on the 5th and 6th; Princeton, Ind., 8th; Evansville, 9th, 10th and 11th; Henderson, Ky., 12th and 13th, and open in Nashville, Tenn., on the 20th.

BLIND TOM appears in Dayton, Ohio, on the 10 h and 11th.

THE ROOF of St. Patrick's Hall, Montreal, Canada, a new building, erected only a few weeks ago for traveling shows, fell in with a terrible crash on the 4th inst., during a concert given by the "Comuls." There were at least two thousand persons present. The concert had passed off successfully, and the ball followed. Suddenly, in the midst of the ball, a strange vibration was felt all through the hall. Each dancer stopped involuntarily, and gazed inquiringly into the face of his neighbor. Then some ladies suddenly noticed that their ball costumes were covered with some white substance, and looking upwards a shower of fine plaster was seen descending from the roof. At this moment Mr. Rastrick, an architect, who had lately gone to the city from Hamilton, hastily informed the Superintendent of the impending peril—that the roof was falling, and that unless the room was cleared in a very brief space of time, of the two thousand persons then in it, few, if any, would be left alive. A few persons, men as well as women, gave way to panic for a time, but even these became quieted as they saw how rapidly the hall was being cleared, and how ample a means of egress the broad staircase afforded. Meanwhile, as the human tide poured out of the hall and into the street, the crackling sounds, sharp as report of pistol shots, became louder and more frequent, and the shower of plaster more dense. Soon larger pieces of the ceiling and masses of cornice began to fall, and the chandeliers gave way. Fortunately, however, by this time the majority of the crowd had managed to find their way into the street, and were gazing with awe-stricken countenances at the building, the walls of which now visibly oscillated. At length, with a mighty crash, the whole of the immense roof fell in, carrying with it a portion of the floor beneath.

JOHN B. GOUGH is to lecture at Rochester, N. Y., Feb. 11th. Subject—"Circumstances."

THE PANTOMIME of "Mother Goose," a miniature theatre for parlor amusement, can be secured by remitting the stamps to Thomas Yates, who advertises in another column.

MRS. SCOTT SIDDONS was announced to give a dramatic reading in Pittsburgh, Pa., on the 8th, and another on the 9th.

MRS. TAYLOR, a lady who has been carrying on the costume business in this city for several years, states in a card elsewhere that she is prepared to furnish dresses for masquerades, etc.

THE FAKIR OF AVA, AND WESTON were in Toledo, Ohio, on Feb. 3d, 4th, 5th and 6th.

A NUMBER OF PEOPLE, balladists, clog dancers, clown, contortionist, acrobats, gymnasts, etc., also a 15 foot round top canvas, are advertised for by Spaulding and Manning, whose advertisement see elsewhere.

OLIVE LOGAN lectures in Indianapolis, Ind., on the 9th inst.

FRED. DOUGLASS was to lecture on "William the Silent" at Mozart Hall, Cincinnati, on the 8th.

PAREPA'S late injuries prevented her from fulfilling her engagements in Cincinnati and other western cities. The Harmonic Society, of Portsopolis, is endeavoring to procure her assistance for their annual concert in March.

S. R. HAYWARD'S PANORAMA OF THE HOLY LAND will be in Newark, N. J., 11th, 12th and 13th; New Brunswick, 15th; Trenton, 20th.

THE ZOAK FAMILY will be at Sunbury, Pa., on the 11th inst.

"The Great Tangle-ation," at Lebanon, Pa., on the 11th inst., for the benefit of the Howard Institute, of that place.

DETROIT OPERA HOUSE.—It will be seen by an advertisement published in this issue, that the new opera house in Detroit, Mich., is about completed. We understand it is to be opened on Easter Monday, which falls on the 29th of March, by Mr. G. A. Hough, the popular Detroit manager. The opera house is said to be one of the finest in the west, elegantly and elaborately finished and furnished, with a seating capacity for 2,000 people. Such an institution has long been needed in Detroit, and as it is designed for concerts, operas, the drama, lectures, &c., the fair presumption is that it will be a paying investment. Messrs. Witlock & Chittenden, proprietors of the Russell House, are the agents.

BLIND TOM gave four concerts at Detroit last week, commencing on the 3d.

PROF. L. HASELMAYER, magician and musician, wishes to make engagements with first class managers. See advertisement.

B. POPE, leading violinist, may be engaged through G. Rohrback. See advertisement.

BURLESQUES of various titles are advertised for sale in another column by Henry Lindley.

THE PITTSBURGH THEATRE has the Gregory Combination as the attraction this week, and on the 15th Dr. Thayer's Circus is to put in an appearance there, a ring being constructed on the stage for equestrian performances. Sensational combinations and first class minstrel troupes are advertised for by the manager.

SCENE AND FIGURE PAINTING, including panoramas and transparencies, are well and promptly painted on reasonable terms by J. Delauney, Jr., son of the well known lecturer, Prof. Delauney. For address see cards in our advertising columns.

Amateur.

THE FORREST DRAMATIC ASSOCIATION of Johnstown, Pa., have been giving performances in Union Hall.

THE DAVENPORT CLUB, of Cincinnati, gave the "King of the Commons" on Friday, the 5th, J. E. Sherwood personating the king, and Miss Linn, Madeleine Weir. There was a very full attendance.....The Shakespeare, of the same burgh, has the difficult task of "Hamlet" to attempt on the 9th, with R. S. Schults as the Dane, T. G. Ringrold as the ghost, W. Kennedy as Polonius, and Miss Rees as Ophelia.

THE DAVENPORT COMBINATION of East Liberty, Pa., gave a performance in East Liberty on Feb. 2d for the benefit of Jno. M. Keading. The plays were "Seven Clerks"—"Perfection" and "Yankee Pedlar."

THE DAVENPORT CLUB, of Cincinnati, gave "Macbeth" on Jan. 29th, with Mr. Sherwood as Macbeth, and Miss C. Langtry as Lady M.....On Jan. 26 the Shakespeare Club gave "Love's Sacrifice, to a large audience.....The Woodward Circle, an amateur organization, produce "Uncle Tom's Cabin" on the 12th of Feb.....The Davenport is preparing the "King of the Commons."

THE WHEATLEY DRAMATIC ASSOCIATION, of Philadelphia, played "Paul Pry" and "Brigands of Calabria" on Jan. 27th, for the benefit of their orchestra. The Keystone Cornet Band volunteered and played several airs. On Feb. 24th "The Grand Duchess" will be repeated for the benefit of the treasury.....The "Boothenian" played "Still Waters Run Deep" and the farce of "Box and Cox" on Jan. 28th.....At the "Shakespeare" Mr. Stockton, Jr., was announced for Jemmy Twitcher in "Golden Farmer," on Jan. 28th.

THE HANNIBAL, MO., DRAMATIC ASSOCIATION gave a performance of "The Seven Clerks" and "Robert Macaire" in that city on Jan. 26th.

Foreign Show News.

LONDON THEATRICALS.—With but one or two exceptions there has been nothing new produced in the metropolis since our last advices. The attendance at the different theatres has been quite large, overflowing houses being the rule at Drury Lane and Covent Garden. This is somewhat remarkable when the weather has been very bad all the time for several weeks, fog and snow prevailing. Pantomime still maintains its sway at Covent Garden, Drury Lane, the Lyceum, Sadler's Wells, Standard, Surrey, Victoria, Alfred, Alexandra, and all the eastern theatres. Mr. Robertson's new comedy, "Home," at the Haymarket, and "School," at the Prince of Wales', have been given nightly at the respective houses. Miss Hazlewood has revived 'Adrienne Lecouvreur" at Sadler's Wells. No change at the Adelphi, Princess', Queen's, Gaiety, Olympic, Strand, Holborn, St. James', St. George's Theatres, or at the Holborn Amphitheatre.....The production of the new drama, "Red Hands," that has for some time been announced as in active preparation at the St. James' was definitely fixed for Jan. 30th. Lucy Rushton undertakes the leading *role*, and the cast generally is unusually strong; the whole of the new scenery and effects are by Mr. F. Fenton, the music by Mr. Corri, and the piece is to be produced under the sole direction of Mr. George Ellis. There will be also a *ballet*, entitled "Ards," by the Karsli Family, and a *corps de ballet* of 100. The directress, Mlle. de la Ferte, takes the part of Ards.....Robertson's new comedy of "Home," produced at the Haymarket, has met with great success....."School," Robertson's latest production, was given at the Prince of Wales' Theatre, on Jan 16th. It is in four acts. The *Era* says:—"The situations are, for the most part, original in conception, and are arranged with all that skill and care to produce a natural effect so commendably employed on these boards on former occasions. At the end of each act the curtain falls on a group admirably disposed, and when the scene is once more revealed to the spectators, in acknowledgement of their applause, the story is again seen to have advanced a stage by the significant changes of position".....'Marie Antoinette," in which Mlle. Beatrice will appear, is in rehearsal at the Princess.....The four French dancers, Clodoche, Flageolet, La Comete and La Normandie (who appeared some time since in the "Huguenot Captain"), will shortly appear at the Alhambra.....There will be speedily produced at the Lyceum a new poetical drama, by Dr. Westland Marston, the author of the "Patrician's Daughter," "Anne Blake," the "Favorite of Fortune," and other favorite productions. In this, it is said, Miss Neilson will play the heroine. .....Seventy-five years have elapsed since Baddeley, the comedian, left funds for cake and wine to be partaken of on Twelfth Night by the Drury Lane company, "in the great green-room forever." The anniversary was duly honored this year. .....Nelly Moore, sister of Louisa Moore, lately performing at Niblo's Garden, died on Jan. 22d, after a protracted illness. She made her first appearance as the "Little Lumee" Theatre in October, 1856, as Winifred, in a piece called "Cupid's Ladder." Decidedly the most successful of her impersonations was that of Ada Ingot, in the play of "David Garrick," produced at the Haymarket. The deceased lady was a neice of the late Mr. Alfred Mellon, and her premature death, at the age of twenty-four, will be much lamented by a large circle of friends..... A meeting of the managers of London theatres was to take place on Jan. 30th, for the purpose of considering the propriety of drawing the attention of the Lord Chamberlain to the desirability of allowing dramatic performances to take place on Ash Wednesday.....Mr. Sothern is said to have abandoned his intention of visiting the United States this year.....Wilkie Collins and Mr. Fechter are engaged in writing a drama for the Adelphi Theatre.

HENRY O'NEIL WARNER, the tragedian, was to have left Southampton, Eng., on Jan. 27th for New York.

A ST. PETERSBURG LETTER, calculating the number of camelias in the seventy bouquets thrown at the feet of Adelina Patti (Marquise de Caux) on the opening night of the opera season, and reckoning each flower at the average price of four francs, makes out that the floral tribute paid to the diva by the public on that one evening cost 20,000 francs.

MR. FECHTER, of the London Adelphi Theatre, is in such ill health that his physicians prescribe complete rest from professional labors.

PARIS THEATRICALS.—Wilkie Collins' "Woman in White" has been dramatised for the Ambigu. Frederick Lemaitre will be the principal performer.....At the theatre of the Folies Dramatiques a comic operatta bouffe, entitled "Chilperic," is enjoying a run. One of the best vocal and dramatic scenes in the piece is that in which a Spanish princess arrives with her carpet bag, followed by a magnificent major domo, who accompanies her majesty on the castagnettes, and then proceeds to apply a warming pan to the bed destined for the royal couple at the inn....."Le Carnival d'un Merle Blanc," by Messrs. Civot and Daru, is what is called a folly, and has been lately produced at the Palais Royal.....Three new pieces have been brought out at the Odeon. The first is "Le Paesant," a one act comedy in verse, by M. Francoise Coppic. It was preceded by a trifle, in one act, by M. Jean du Boys, entitled "La Comedie de L'Amour." It produced no impression. The third and last novelty is a domestic drama in three acts, and also in verse, entitled "Les Droits du Coeur," by M. Leopold Laluze, poet laureat of the Theatre Francaise.

THE NEW OPERA HOUSE at Vienna has already cost seven millions of florins (nearly $3,000,000), and another million will be absorbed before it is opened. A correspondent thus describes it:—"Its architecture is heavy, clumsy, and faulty to boot; it is built in a holow; one of its sides is as flat and vulgar as the facade of a cavalry barrack; and its principal approaches are encumbered with trumpery arcades, utterly disproportionate to its size, and constructed on so pinched a scale that the state carriages will be unable to drive through them to the entrance portals. The building is of a glaring whitish grey, with a slate roof, and is pierced by far too many windows. One of its arcades is lined with insignificant little shops, cramped up together like types in a printer's press; and the lamps surrounding it, with one exception, are contemptible in design and size. Upon entering, you find yourself in a noble corridor leading to a staircase of truly magnificent proportions, but having its effect marred by a wretched little low door, to which it seems intended exclusively to conduct you, and which is, in reality, the entrance to the footmen's waiting room, behind the pit lobby. This staircase, of massive stone, flanked by lofty and exquisitely carved marble pillars, rises, upwards from the centre of hall which can be compared only to that of the Barcelona opera house. Mounting to the first story of the staircase you arrive at the first tier or boxes and the grand *foyer*. It is over a hundred feet long, broad and lofty in proportion; at each end a huge fireplace of rare marble, curiously sculptured; frescoes of scenes in various well known operas, alternating with marvelously painted flower pieces, cover the walls upon which are inscribed, in letters of gold, the names of twelve eminent composers. The State box (*Fest-loge*) and the Imperial box are on the first tier, and occupy a space four boxes in breadth and two tiers in height. They, as well as every box on the *principale*, are provided with comfortable withdrawing rooms, as are the ground tier boxes of the Stalls. The lobby of the principale is low and narrow. A tall man with his hat on could not walk through it without stooping, and two ladies abreast, *en grande toilette*, would hopelessly block it up. It will, when crammed, contain three thousand people; the pit, as well as the gallery, is small, when compared even to the Comunale of Bologna. The stage, however, is magnificently spacious, and its subterraneous department is nearly as lofty as the auditorium, reckoning from flooring to skylight. The prettiest thing in the house is, by far, the way it is to be lighted from the top by a chandelier and sixteen sunlights, and from the sides by several hundred single gas burners, in the Imperial *foyer*, a long, lofty, pillared room, panelled with frescoes of subjects taken from "Figaros Hochzeit" (Le Nozze di Figaro.") The orchestra is intended to contain eighty performers. M. de Dingelstadt, the Court Director, has assigned to himself alone a *suite* of sixteen large rooms within the precincts of the building. So far as the material employed in the interior of the house is concerned, strange paramount appears to be contest with reckless extravagance. There is no place where there should be marmorano, and marmorino where there should be marble. Again, marble is used in profusion where a less costly substance would have been appropriate and quite as ornamental. In short, despite many beauties and conveniences, the new Hofoper will turn out a great disappointment to those who hoped that Vienna was to be enriched by the finest theatre of modern times.

THE ST. PETERSBURGH journals speak of Madame Patti's *debut* there in the most enthusiastic terms. She is represented as having been recalled forty times in the course of the performance of the "Somnambula."

MOLLE. SCHWIMMER'S trip to Europe has been postponed. The Pasha has made orientally munificent proposals, but the Grand Duchess prefers her quiet little court at home.

THE FOLLOWING NOTICE has been issued by the direction of the Grand Ducal Theatre, Carlsruhe:—"The members of the Grand Ducal Theatre are prohibited from responding to an *encore* or a recall during the acts, in order to avoid the frequent interruptions resulting from that abuse. The public is also prayed to restrain its enthusiasm, and not to recall the artists, but at the end of an act, or, at the earliest, at the end of a representation."

R. R. MELSOURNE, for many years manager of the Queen's Theatre, Hull, Eng., died on Jan. 15th, at the age of 57 years.

THE RIGHTS OF DRAMATIC AUTHORS has been the subject of considerable discussion in Australia. Manager George Coppin, agent for the Dramatic Authors' Society, has put into operation the power with which he is understood

RATES OF ADVERTISING.

FOR THEATRICAL, or other Advertisements coming under the head of AMUSEMENTS, *fifteen cents per line* for each and every insertion.
FOR MISCELLANEOUS AND SPORTING Advertisements, *twenty cents per line* for each and every insertion.
FOR NOTICES—to be incorporated in our News Departments—such as extracts from other papers, etc., *thirty cents per line*; the same notice not to be inserted more than once.
IN OUR LEADED OR EDITORIAL COLUMNS nothing of a paid character can appear, as we reserve that space for a free and independent expression of our own opinions.
OUR TERMS ARE CASH. Advertisements to be paid for at the time of insertion.
A LIBERAL DEDUCTION from these rates will be made for Advertisements when paid for three months or longer *in advance*.
ADVERTISEMENTS should be sent in by noon of Mondays, at latest, to ensure their appearance in that week's issue.
ALL BUSINESS LETTERS or communications must be addressed to
FRANK QUEEN,
EDITOR AND PROPRIETOR NEW YORK CLIPPER,
No. 22 Spruce street, New York.

AMUSEMENTS.

THE GREAT
HARRY MACARTHY
Opens with [Sam Sharpley's Minstrels for four weeks, on Feb. 8. All communications must be addressed care of Wood's Museum, Chicago. (45-1t*) D. B. HODGES, Business Manager.

1869. NEW CUTS. 1869.
BUFFALO COURIER COMPANY
GREAT CENTRAL
SHOW PRINTING HOUSE,
197 Main Street, Buffalo, N. Y,
WARREN, JOHNSON & CO., PROPRIETORS.
GREATLY INCREASED FACILITIES.
COMBINATION OF TWO MAMMOTH ESTABLISHMENTS.
PRICES AGAIN REDUCED.
UPWARDS OF 200 SHEETS OF NEW CUTS added to our already extensive assortment during the past year suitable for
CIRCUSES, MENAGERIES,
MINSTRELS, CONCERT TROUPES,
VARIETY COMBINATIONS, MAGICIANS,
PANORAMAS, TABLEAUX,
&c., &c., &c.
A FULL LINE OF THEATRICAL SENSATION CUTS.
We have no hesitation in saying that our stock of cuts is the most complete to be found in the world—all modern and by the best artists.
Our stock of type for Descriptive Posters, Streamers, Paragraph Bills, &c., is equal to any in the country.
SPECIAL CARD.—The firms of Joseph Warren & Co. and Howard & Johnson have been consolidated, and the proprietors have formed a joint stock association under the name of THE COURIER COMPANY. Warren, Johnson & Co., Proprietors, for the purpose of carrying on all the branches of business hitherto transacted by the two firms. The Directors of the Company chosen at the first year are Joseph Warren, Ethan H. Howard, James M. Johnson, William C. Horan and Milo Stevens, and the following officers have been elected:—President, Joseph Warren; Vice Pres dent, James M. Johnson; Treasurer, E. H. Howard; Secretary, Milo Stevens. The considerations which have led to the consolidation of these remunerative printing establishments are the increase of facilities for doing a constantly increasing amount of business, the economy of management and the concentration of energy and capital.
The Counting Room of the COURIER and the Business Office of the Company is at the store, 197 Main street. The entrance to the Editorial, Composition and Newspaper Press Rooms will be by the staircase between Nos. 198 and 200 Washington street.
Send for our New Trade List.
WARREN, JOHNSON & CO., Proprietors.
W. C. HORAN, Superintendent. 42-3m

FRANK'S HALL,
AT KANSAS CITY, MISSOURI,
is for rent at reasonable rates for the use of theatres, concerts, lectures, and all respectable entertainments; is provided with eight hundred seats, a large stage, and complete sets of scenery.
Address C. J. FRANK, or BROWN & CASE, Attorneys, Kansas City, Missouri. 42-4t

WOOD CUTS for EXHIBITIONS.
And Large and Small Illustrated Posters.
TORREY BROTHERS, PRINTERS AND ENGRAVERS,
No. 13 Spruce street, New York,
have upwards of
Eight Hundred Wood Cuts
in their general stock, adapted to the following different Exhibitions, viz:—
Dramatic, Circus, Menagerie, Trained Animals, Negro Minstrels, Magicians, Jugglers, Varieties, Side Shows, etc.,
for the use of any of which no charge will be made to those having work done at their establishment.
Catalogues containing a description of the several Cuts may be obtained, and impressions of the various subjects seen on file at the office.
JOHN TRYON, 13 Spruce street, New York, will attend to amusement work, and whatever writing may be required in the department. 42-3m

PLAYS.—All Wanting Plays
should send to W. C. WEMYSS, 3 Astor Place, N. Y. 44-2t

ETTIE HENDERSON,
COMEDIENNE AND BURLESQUE ACTRESS,
After a retirement of over a year from the boards, is now prepared to negotiate with managers for brief engagements by addressing
LOWELL & SIMMONDS,
44-2t* 609 Broadway, N. Y.

BALTIMORE OPERA HOUSE.
KERNAN BROS. ..... Proprietors.
MONS. ALEX. BOLDY ..... Business Manager.
OPEN ALL THE YEAR.
THE BEST TALENT ENGAGED.
FULL BALLET TROUPE.
Good Ballet Ladies always wanted, and competent artists can apply to KERNAN BROS., or their only authorized agents,
MESSRS. LOWELL & SIMMONDS,
43-5t 609 Broadway, N. Y.

R. WOLF & CO.,
IMPORTERS AND DEALERS OF
HUMAN HAIR.
NO. 742 BROADWAY.
MANUFACTURERS OF
THEATRICAL WIGS.
TOUPEES, ETC. READY MADE OR MADE TO ORDER.
The manufactory being under our personal superintendence, we refer our acknowledged superiority of workmanship and artistic taste to the first dramatic talent of the country. Orders by mail receive prompt attention. 58-3m*

INVESTMENT.
The advertiser desires to meet with a party who will take an active interest, financially, in his business—THEATRICAL BOOT AND SHOE MAKING in all its branches, which is increasing with the growth of public amusements on this Continent, and can be enlarged, with the assistance of capital, to an unlimited extent. It has been carried on by me for TWELVE YEARS, and my establishment enjoys a first class reputation. Please call on or address
JOSEPH SOMERS, 270 Bowery, N. Y.,
where an interview can be had at any time. 44-3t*

PRIOR'S HALL,
MANHATTANVILLE, N. Y.
The above Hall is now open and can be engaged for First Class Entertainments. Apply to
R. PRIOR,
43-13t* 116th Street, Manhattanville.

SPECIAL NOTICE
TO TRAVELING, DRAMATIC AND MINSTREL COMPANIES
On and after this date, all orders for TYPE Printing must be accompanied with ONE HALF THE CASH balance to be made C. O. D. All orders for our STOCK CUTS will be made C. O. D.
N. B.—Our Circular and Price List will be forwarded by mail to all persons desiring it.
J. E. JACKSON,
Philadelphia, Jan. 20th, 1869. Ledger Job Printing Office. 43-1f

H. T. DAY, CLOWN,
Dancing barrel performer, Rider, Tumbler and Leaper, can be engaged by responsible managers for the traveling season. Address
43-3t* H. T. DAY, Athens, Bradford Co., Pa.

THE LADY GYMNAST!!
MLLE. SENYAH AND M. SENYAH,
Most Wonderful Performers ever come to America.
THE LADY GYMNAST excels mankind in form and feature. Her feats surpass all former daring. The only lady that ever accomplished a summersault flying in mid air. Time to dispose of by
LOWELL & SIMMONS, or "Yankee" Robinson,
42-3t* French's Hotel, N. Y.

ATHENÆUM,
CAIRO, ILL.
Has been neatly fitted up, with scenery enough to play any pieces now on the American boards, with dressing rooms, &c.
The above building is situated
IN THE BUSINESS PART OF THE CITY,
Has capacity to seat 1,000 persons. Gallery and 4 private boxes. Well lighted with Gas.
CAN BE HAD BY THE DAY OR WEEK,
43-1f By addressing D. HARTMAN.

"STRAUB HOUSE,"
HAMILTON, OHIO,
STRAUB AND WEILER, Proprietors.
The headquarters for all first class Traveling Troupes. Good Fare on reasonable terms.
Refers to—Dupree & Benedict, Low Gaylord, Charley Shay, Newcomb & Roberts, Emerson, Allen & Manning, Peak Family, C. T. Slocum, Frank B. Cilley, C. E. Richardson, W. W. Fowler, J. A. Dingess, B. M. Stevens, J. E. Warner, Tom Warhurst, C. L. Loomis, W. S. Crum, A. S. Burt, E. P. Kendall, T. Fitch, J. M. Chandler, and many others in the profession. 43-3t*

THEATRE ROYAL,
MONTREAL, CANADA,
TO LET, nightly or weekly. Apply to J. W. BUCKLAND,
45-4t Lessee, Montreal.

GRIFFITH MORGAN & SON,
SCENIC AND GENERAL ARTISTS.
ESTABLISHED 1841.
42-13 t*Franklin ave., one door from Gates ave., Brooklyn, N. Y

WALL'S OPERA HOUSE,
WASHINGTON, D. C.
This handsome Theatre for rent, to First Class Entertainments only. Will seat over fourteen hundred persons. Orchestra seats four hundred. Apply to T. J. BARTON,
Wall's Opera House,
45-4t Washington, D. C.

NEW CHESTNUT STREET THEATRE,
PHILADELPHIA.
The Theatre will be leased to responsible managers for a term of years. Parties wishing to lease by the year address
WM. G. COCHRAN,
45-12* Chestnut street, Philadelphia.

SAYLES' HALL,
CANAJOHARIE, N. Y.
This new and magnificent Hall is now offered to rent for first class entertainments; being centrally located well lighted, ventilated, and in every way qualified to give satisfaction to the occupant and to the audience. Stage, 13x18; seating capacity, 600. For terms address G. SAYLES, Canajoharie, N. Y.
All business connected with entertainments will be attended to by addressing as above.
Persons visiting Canajoharie will do well to call at the Eldredge House, Charles H. Robison Proprietor. 45-3m

NEW PROTEAN SONG AND DANCE BOOK
for both male and female characters. Also, new Stump Speeches, First Part Finishers, &c. Manuscript Copies, $3.
SAUL SEXTREW,
46-3* 147 Amity st.

SHOWMEN ATTENTION!
J. A. HENRY & SONS, CHAMPION BILL POSTERS, control the principal Bill Boards, both large and small, in the city. All bills expressed to us will be attended to with promptness.
Office, No. 81 GRISWOLD STREET,
44-5t* Detroit, Mich.

JEROME & EDWARD LUBIN,
Manufacturers and Importers of MAGIC APPARATUS,
No. 205 BROADWAY, N. Y.
N.B No connection with any other Lubin in the United States. 44-2t*

OCCIDENTAL COLLEGE
OF THE DRAMA,
22 AND 24 WAIT'S BUILDING,
NO. 130 WASHINGTON STREET, CHICAGO, ILLINOIS.
GARRISON & EVERHAM, MAGICIANS.
MUSICAL, DRAMATIC AND EQUESTRIAN AGENCY.
Elocution and Preparatory Instruction for the Stage. In correspondence with every management in the United States. 41-13t*

FERDINAND TOURNIAINE
AND WIFE, late Kate Ormond, can be engaged for the present season. Address 105 CHRISTIE ST., N. Y. city. 42-4t*

WESTERN DRAMATIC AGENCY,
Dramatic Agent, P. O. Box 188, Indianapolis, Ind.

HAMILTON'S NEW HALL,
FORT WAYNE, INDIANA,
Opposite the Public Square and Post Office. The Hall is 130 feet deep by 55 wide, has two dressing rooms, raised seats, foot and border lights and carpet. The entrance is twelve feet wide.
Hamilton Hall is by far the most popular hall in the city.
N. B.—Hamilton Hall owns all the Bulletin Boards, and has leased all the desirable walls in the city for posting bills.
TO LET (for first class entertainments only.)
The above Hall will seat over 1,000 persons, is fitted with entirely new and elegant scenery (Flats).
The most centrally located building in the city, and every way adapted for
FIRST CLASS EXHIBITIONS.
48-12m* H. N. WARD, Agent.

HOWARD ATHENÆUM,
BOSTON, MASS.
ISAAC B. RICH, } ..... Managers
J. C. THOWBRIDGE, }
Business and Stage Manager ..... JOSH HART
OPEN FOR THE SEASON
TROWBRIDGE & HART'S
STAR COMBINATION.
Performers of acknowledged ability only need apply to
JOSH HART.
35 3mtf Business and Stage Manager.

HOWARD ATHENÆUM,
BOSTON, MASS.
The Wonder of the World,
MLLE. MILLIE TURNOUR.
This Lady performs on a
SINGLE SWINGING BAR, 60 FEET IN MID AIR.
Managers wishing to engage this lady can do so by appplying to her sole agent,
JOSH HART,
35-tf Howard Athenæum, Boston, Mass.

SLAUSON HALL,
MIDDLETOWN, N. Y.
A new brick Hall, three stories high, has just been completed, 50 feet front by 100 feet deep—one of the finest Halls in the country. Lighted by Gas, has Reflectors, Ventilators, Stage with Foot Lights, Drop Curtain, and Dressing Rooms adjoining.
Complete set of new Scenery.
WILL ACCOMMODATE 1,000 PERSONS COMFORTABLY.
Located in the Village of
MIDDLETOWN, ORANGE CO., N. Y.,
On the Erie Railway,
two and a half hours from the city. This is one of the finest towns in the State—about 7000 inhabitants. This Hall
TO LET BY THE DAY OR EVENING,
At a reasonable rate, for
CONCERTS, LECTURES AND FIRST CLASS AMUSEMENTS.
Any person desiring this room will address
POST OFFICE BOX 159,
Middletown, Orange Co., N. Y., or
40-13t*521 Box 12, New York City.

CLARRY & REILLEY,
PRINTERS AND ENGRAVERS
13, 14 AND 16 SPRUCE STREET,
NEW YORK.
THE LARGEST
SHOW BILL
PRINTING ESTABLISHMENT
IN THE WORLD.
THIS FIRM
Pays particular attention to getting up all kinds of
FANCY SHOW BILLS
For traveling companies, and have on hand a large and splendid assortment of large and small
WOOD CUTS
Suitable for Circuses, Menageries, Ethiopian Performers, Gymnasts, Magicians, &c., &c., which can be printed in one or more colors, to suit customers.
A deposit required on all work ordered. 40-tf

SPALDING & MANNING'S
ELECTRIC OIL
COMBINATION OPERATIC TROUPE,
with the
EXCELSIOR SILVER CORNET BAND!!!
AND UNAPPROACHABLE ORCHESTRA.
20
STAR PERFORMERS.
Now on their regular tour through Illinois.
WANTED—Two End Men, a Female Balladist, Two Double Clog Dancers, a Tuba Player, and E Flat Cornet; must be all temperance and well up in their business. Address
SPALDING & MANNING, Lasalle, Ill.
Engagement one year. Salary sure.
No intemperate or disreputable persons need apply.
Specialties can find sure pay and permanent engagements. 32-tf

TO CIRCUS MANAGERS.—B. M.
STEVENS, General Agent, can be engaged for the season. Responsible companies can address care of A. O. Russell, 20 College st., 44-2t* Cincinnati.

BANJO, JIG AND CLOG DANCING
taught. On receipt of $1 I will send three written lessons on the Banjo, Jig, or Clog Dancing, with full explanations, which are very simple and easily understood. Address JOHN BOGAN, No 100 East Houston street, N. Y. 44-1t*

BANJO, BOGAN'S GREAT
professional Banjos, used by all first-class performers on that instrument; warranted of superior tone and finish, at prices from $10 upwards; also, a variety of Violins, Accordeons, Concertinas, professional Tom tom screws, Bones, &c., all prices; 105 East Houston street, N. Y. N. B. Banjo, Jig and Clog Dancing taught, and pupils fitted for the stage. 44-1t*

BARTHOLOMEW'S
OPERA HOUSE, DUNKIRK, N. Y., DEDICATED JAN. 7TH, 1869.
Receipts amounting to over one thousand dollars.
NOW OPEN FOR FIRST CLASS ENTERTAINMENTS.
Stage 32x44 feet. Seating capacity, 1,600,
with four private boxes and parquet, well lighted and heated. A the latest modern improvements. Elegant new scenery by Stanfield, of Buffalo; Stage effects by Duncan, of Buffalo. Centrally located, and the most Perfect Opera House in the State outside of New York city. Population of town and vicinity, 18,000. For further particulars, apply or address N. BARTHOLOMEW, Prop'r. 43-3m

MONS. C. CARLE,
MAITRE DE BALLET
At the Great Tammany Music Hall, also of Niblo's Garden, will be pleased to receive a few pupils for instruction in Dancing at his residence, 285 Elizabeth street, City. Applications must be made in person. Apply as above, between 2 and 4 P. M. daily. 44-2t*

WM. KNIGHT,
DRAMATIC LEADER AND COMPOSER,
Is open to any first class Dramatic or Variety engagement. Has the largest library of Dramatic and Entre Acts in the country.
44-4t* Address 109 Willoughby street, Brooklyn.

WM. KNIGHT,
DRAMATIC LEADER AND COMPOSER.—Particular attention paid to the arrangement of songs, Dances, Dramatic Music, Negro Minstrel Acts, etc., for the profession. All the new dance music supplied to country bands for any number of pieces. Address 109 Willoughby st., Brooklyn, or Thompson & Rigg, 512 B'way. 44-3m*

TO CIRCUS MANAGERS.
WM. H. ADDIS (Treasurer),
Can be engaged for the season or '69, by addressing him
No. 1,115 POPLAR STREET,
42-4t* PHILADELPHIA.

JUDGE AND JURY,
HOUSE OF COMMONS, 23 WEST HOUSTON STREET.
The greatest combination in the United States, equalled and excelled by none. New Sensational Trial every evening. Lord Chief Baron Morton takes the chair at 8:30 P. M. Vocal and Instrumental Concert, embracing the most popular and talented artists in the city, under the management of
MR. ALBERT BRAHAM. 9-4tf

ALLYN HALL,
HARTFORD, CONN.
This elegant establishment, by far the most complete and best arranged of anything in this country, is open for
LECTURES, CONCERTS, DRAMATIC ENTERTAINMENTS, AND FIRST CLASS EXHIBITIONS ONLY.
Terms of contract when not opened by special agreement.
The rent of house, gas, heating, ticket seller, night hands, usher, for single night:—For ordinary Lecture, $40; for ordinary Minstrel Concert, $45; for Operatic or Theatrical Exhibition, $50. A liberal discount is made for all extra or additional nights. For particulars, or business, address T. M. ALLYN, Proprietor of Ally Hall,
43-3t* Hartford, Conn.

PANORAMA FOR SALE.
The owner of the best and most successful exhibition of this kind in the country, wishing to withdraw from business
WILL SELL IT AT A REASONABLE PRICE.
Has very showy 2 and 4 sheet cuts, posters, streamers, &c., &c., to cover a stand 35x12 feet.
Actually running under $50 per diem expenses, and drawing nightly from $80 to $130 and $200 in uses; with a made-up reputation. Intending purchasers can have one month's trial.
Address by letter, J. B. BROUSS,
44-3t* Empire House, Syracuse, N. Y.

MOYAMENSING HOSE CO.
Annual Citizens' Dress Ball will take place at the American Academy of Music, Philadelphia, on Easter Monday night, March 29th. Tickets $5. 44-7t

MISS KATE PENNOYER,
DANSEUSE AND PANTOMIMIST,
can be engaged by responsible managers for dancing or playing, by addressing her No. 339 Bleecker st., New York city. 44-2t*

WANTED IMMEDIATELY,
One Principal Danseuse and Six Ladies for the Ballet, One Lady Vocalist. Must be good dressers. Also General Performers (men), state Lowest Salaries. Salaries sure.
Address W. S. REDIFER, Agent,
Opera House,
44-2t* Harrisburg, Pa.

MLLE. ZOE
has been induced by the management and Mr. Owens to defer her opening at the
BROADWAY THEATRE
TO THE 15TH OF FEBRUARY,
when she will appear in her great character of
NITA, THE GIPSY,
in Chandos Fulton's sensational romantic drama,
NITA; OR, WOMAN'S CONSTANCY,
which she has played with unequivocal success in the
PRINCIPAL
WESTERN CITIES.
a which great preparation is making.
Communications must be addressed to the
BROADWAY THEATRE,
until further notice. 44-1f

SHOWMEN BEWARE!—THE
Piratical City Government of CONCORD, N. H., charges FIFTEEN DOLLARS license for all Hall Shows or Concerts. Shun the place till the law is repealed, for the game isn't worth the powder.
44-3t* ONE WHO WAS BIT.

ROBERT HAMILTON,
244 Bleecker street, Theatrical, Circus and Ball Costumer. Costumes of all kinds made to order at the shortest notice. 44-6m*

THE TAMMANY.
SERGEANT BURK, Champion Zouave Drill Act. Every Evening.
44-1t* Address care TAMMANY, N. Y.

THE PILGRIM.
FOR SALE
THE ORIGINAL PAINTINGS OPENED IN
BUNYAN HALL,
This is no sham, nor is it one of the imitations gotten up and now offering for Exhibition or sale, illustrating
PILGRIM'S PROGRESS.
Beware of imitations. J. W. BAIN,
27 Beekman st.
Also Wings, 18ft. Borders, Flats, etc., for Stage. 44-5t

THE EVANSVILLE OPERA
HOUSE, EVANSVILLE, IND.,
Completed last October at a cost of over $100,000, is now tendered to managers and agents of all legitimate entertainments
AT REASONABLE RENTS.
It is metropolitan in all its departments.
Stage 25 by 50 feet, with every necessary equipment.
Seating capacity of parquet, dress circle, family circle and gallery, 1,200. For further particulars address
Apply to W. W. CHANDLER,
44-3t* Agent, E

SHOWMEN! SHOWMEN!
SHOWMEN!—The Mammoth Show Painting Establishment of J. BRUCE, 6A Broadway, N. Y., is now in full blast. Those wanting paintings for spring had better rush their orders in. First come first served. N. B.—No attention paid to orders unless accompanied with half cash in advance. 44-6t*

TO CIRCUS MANAGERS.
Senoretta LOUISA LOPEZ, and pupil GYMNASTS, also, Miss FANNIE LOPEZ, entree rider and first class danseuse, can be engaged for the coming season by letter to CLIPPER office to
44-5t* SIG. LOPEZ.

TO CIRCUS MANAGERS.
W. W. NICHOLS, equestrian, desires an engagement with a responsible company for the coming season.
W. W. NICHOLS,
41-7t* North Adams, Mass.

WANTED,
A young and handsome
LEADING LADY,
with GOOD WARDROBE;
Must be a good Singer also.
WANTED—A young and pretty
SINGING AND DANCING CHAMBERMAID;
Must sing in time and tune. Address (with photograph enclosed) for three weeks, WILSON & CLARKE,
St. John, N. B.,
where all letters will reach us. N. B.—False representations is reason enough for dismissal. Other managers open applications to applicants.

FOR SALE.—JOHNNY BOW-
MAN'S celebrated STUMP SPEECH, "Dar am de pint," 25 cents. Four choice end gags, original, that take immensely. Price $1.
Address SOL. FIRSELL, Jr.,
43-5t* Dramatic Agent, P. O. Box 188, Indianapolis, Ind.

PLATTER'S HALL,
CHILLICOTHE, MO.
A New Hall, 40 by 100 feet; arched ceiling, 25 feet; stage, 25 by 16½, with Dressing rooms; seated with 500 chairs; well lighted entrance, 7 feet, with good office. Population, 6,000.
41-5t* A. PLATTER & SONS opposite Powell House.

THEATRICAL HOSIERY
Of Every Description.
VANDERLIP & TAYLOR,
(Late A. RANKIN & Co.—Established 1823,)
No. 96 Bowery, New York.
THEIR FACILITIES IN MANUFACTURING
are such that orders for any style and of any material can be furnished at very short notice.
Orders by mail receive particular attention.
27-6m*

HARRY HILL'S NIGHTLY
CONCERTS and Comicalities, with ever varying and new features of Popular Amusement, not the least attractive of which is the introduction of the Genuine English
PUNCH AND JUDY PANTOMIMES,
continue to attract crowds of delighted visitants to
17-tf 26 EAST HOUSTON STREET.

DESIGNING AND
ENGRAVING ON WOOD
FOR ALL PURPOSES.
ROYLANCE & PURCELL,
105 NASSAU ST., N.Y.
Sketches made from Scenes or Acts—Positions in Character, or from Manuscript. 11-

JOHN BROUGHAM'S
Last great success,
"THE LOTTERY OF LIFE,"
Manager wishing to negotiate for the production, or for any of Mr. Brougham's pieces, must address
THOMAS E. MORRIS,
10-tf 179 West Tenth street, New York.

CORNING, N. Y.
WASHINGTON HALL seats 1,000 persons, with good view of the stage. Drops and Scenery complete. The Washington House adjoins the hall, its elevating rooms opening directly upon the stage, giving theatrical people their room in addition to the ample hall dressing rooms. Hotel and Hall well lighted with gas. 26-6m*

PLAYS, DRAMAS, FARCES,
PANTOMIMES, ETHIOPIAN DRAMAS, SONG BOOKS, HOME PASTIMES, &c., &c. Catalogues sent free by O. A. ROORBACH, 102 Nassau street, New York. 26-tf

L. W. Seavey & Co.
SCENIC ARTISTS.
Scenery and Machinery for Theatres, Public Halls (a specialty), Amateur and Dramatic Co.'s at their
MAMMOTH PAINT ROOMS, 684 Broadway, New York. 38-3m*

HARDIN'S CONCERT AND Theatrical Hall,
MONMOUTH, ILLINOIS.
Commodious Hall, newly fitted, seating capacity 1,500, stage with footlights, appropriate scenery, dressing rooms, &c. Good show town; population of city 8,000. For terms and particulars address
C. HARDIN, Proprietor.
BENJAMIN B. BUCKLY, Advertisers' Agent, General Bill Poster, and Amusement Advertiser. 31-16t*

NEW WESTERN THEATRICAL STORE
120 Dearborn st., Chicago, Ill.
GEORGE S. THURBER,
Importer, Manufacturer and Wholesale and Retail Dealer, respectfully calls the attention of Managers of Theatres, Circuses, Menageries, Pantomime and Opera Companies to his extensive stock of THEATRICAL, MILITARY, REGALIA, SOCIETY, CHURCH, COSTUMERS' and all kinds of GOLD and SILVER TRIMMINGS, the best and largest assortment ever seen west of New York. Please call and examine. Opera Shoes, Sandals, and Theatrical Hosiery. Symmetries, or Padding, Dancing Clogs, Spangles, Concaves, Laces, Stars, Tassels, Beads, Point D'Espagne, Armour Cloth, Tights, Ostrich Plumes, Belts, Foil Stones, Buttons, Swords, Stone Settings, Chapeaux, Costume Plates, Imitation Diamond Jewelry, Dominoes, Dirks, Masks, Brocades, Tissues, Zine Ornaments, Belts, Hosiery, Foil Paper, Oreadue, Tarletons, Gold and Silver Leather, Theatrical Wigs, Swords (modern and antique), Stage Jewelry.
GOODS SENT C. O. D. TO ALL PARTS OF THE U. S. AND CANADAS. 35-3m*

AGENTS WANTED
TO EXAMINE THE NEW HALL
at Victor, Ontario Co., N. Y.
Will seat 600 people. Stage 18x32. Rent reasonable.
Address UNION HALL,
43-12t* Victor, Ontario County, New York.

THEATRE, WILMINGTON, Del.
Ladies and Gentlemen will please address, stating lowest salary
J. B. ROBERTS, Tragedian,
43-tf Manager.

TAYLOR OPERA HOUSE,
Trenton, N. J., eclipses all in elegance and arrangement, excepting only New York, Philadelphia, and Chicago; holds $7.00 at 50 and 35 cents admission. Rent for one night $85; to include city license, bill stand, and stage hands; population, 27,000; business fair to good, when genuine attraction is offered. Parties wishing advice or further information will apply to JOHN TAYLOR, Trenton, N. J. 41-6t*

MASONIC HALL,
INDIANAPOLIS, IND.
The attention of managers and agents of all legitimate entertainments is invited to the facilities of this hall.
Its neat, artistic appearance, commodious entrance, safety, facilities for speedy exit, acoustical excellence, nearness to the ground floor, the
Seating capacity, one thousand. Rent reasonable. Apply to
JOHN M. BRAMWELL, Gr. Secretary,
42-5m And Agent, Lock Box 188, Indianapolis, Ind.

WANTED IMMEDIATELY,
One premiere danseuse, two second principals, danseuses; twenty young ladies for the ballet, ten lady vocalists, two that sing and dance, and all ladies out of engagements, to communicate with me immediately. Will give good engagements with responsible managers. Salaries sure. Enclose photographs if convenient; postage stamps for answering letters.
42-4t* Dramatic Agent, P. O. Box 188 Indianapolis, Ind.

ACTORS, ACTRESSES, LOW
COMEDIANS and all artists of acknowledged ability, and those having specialties, will find engagements to make known their wants, and I will furnish engagements in many parts in the west and south.
SOL YEWELL, JR.,
42-4t Dramatic Agent, P. O. Box 188 Indianapolis, Ind.

NOTICE TO MANAGERS.
ALBERT AYMAR,
Clown and Scene act rider and general performer, is at liberty to engage for the the tenting season. Can be addressed care of this office. 43-4t*

SCHUYLER, HARTLEY & GRAHAM,
19 MAIDEN LANE
Importers and Dealers in
THEATRICAL LACES, FRINGES, STARS, CLOTHS, SPANGLES, Etc. 35-13t*

ELMIRA OPERA HOUSE.—
The only large Hall in Elmira, splendidly fitted up with Scenery and Properties for first class shows.
Chairs for 1450; stage 35x75 ft. Dressing rooms and green room. For rent by night or week.
36-3m* ELI WHEELER, Agent.

ODD FELLOWS' HALL,
LEAVENWORTH, KANSAS.
TO LECTURERS, MINSTREL, CONCERT AND OTHER TROUPES.
The above beautiful Hall is for rent by the night or week upon reasonable terms; will seat 500 persons, and is fitted up with all the modern improvements, which, for locality and interior arrangements, is not surpassed by any building in the country. The subscriber having had considerable experience in show business generally, will attend to any business in the shape of procuring license, posting, advertising, etc. For terms or other information, address
35-3m THOS. BOSCOB, Agent.

WILSON HALL,
KOKOMO, IND.
Newly fitted up, on second floor; seats 500 people. Drop Curtain and Dressing Rooms. Population 3,000. Good show town. Price low; $5 to $7 per night. Bill Posting attended to.
34-13t* R. Q. WILSON, Proprietor.

KATE FISHER,
THE DASHING AND FEARLESS ACTRESS,
is prepared to travel with
MANAGERS OF FIRST CLASS THEATRES ONLY,
for six or twelve nights' engagements, for the production of the
GREAT SENSATION DRAMAS,
THE CHILD OF THE SUN and
THE PIRATES OF THE SAVANNE,
together with a host of other pieces, including the
THREE FAST MEN.
the exclusive right of performing which she has obtained, and any parties found performing it, without her consent from this date, will be dealt with according to the law. All business communications to be addressed to COL. T. ALLSTON BROWN,
35-tf Clipper Office.

TO CIRCUS AND SIDE SHOW
MANAGERS.
JAMES MARTIN & SON, Manufacturers of Circus and Side Show Canvases. We shall keep on hand the coming season, in addition to our usual stock of 30, 35 and 40 feet Canvases, 61, 75 and 120 feet Canvases. For further particulars send for Price List. Address
36-3m* JAS. MARTIN & SON, 114 Commercial st, Boston, Mass

JOSEPH SOMERS,
THEATRICAL BOOT AND SHOEMAKER,
270 BOWERY, N. Y.
Work done in the best of STYLE and sent C. O. D., to all parts of the country. 33-3m*

NEW THEATRICAL STORE
SHANNON, MILLER & CRANE,
No. 32 Maiden Lane, New York,
Importers of and Wholesale and Retail Dealers in THEATRICAL GOODS of every description.
COSTUMERS' MATERIALS AND
ALL KINDS OF GOLD AND SILVER TRIMMINGS.
Goods sent C. O. D., to any part of the UNITED STATES or CANADAS. 38-6m*

R. B. KENT'S Theatrical Hosiery.
202 BOWERY, N. Y.
FORMERLY GARNER'S ESTABLISHMENT,
204 BOWERY.
All kinds of THEATRICAL AND CIRCUS CLOTHING constantly on hand and made to order. 34-13t*

FREEMASONS' HALL,
ST. LOUIS.
The Grand Hall of this new building, on the second floor, reached by two large stairways, one from Market street and one from Seventh street, is now open for Lectures, Concerts, Exhibitions, &c. The Hall is one hundred feet by sixty feet, and is built with special reference to the human voice and musical instruments, and pronounced by competent judges to be the best in the Western Country.
It is completely fitted up with Furnished Ante Rooms, abundance of Light and Ventilation, and Heated by direct radiation of steam. For terms, &c, address
GEO. FRANK GONLEY, Secretary,
35-3m* St. Louis.

CONTINENTAL HALL,
At Greenpoint, opposite East 15th street, to let for Balls, Concerts, minstrels, Lectures, &c. It is the only suitable Hall in the place, and is surrounded by a population numbering 15,000. Apply to
CHARLES ETHERIDGE,
37-3m* Greenpoint, N. Y.

HOOLEY'S OPERA HOUSES,
IN BROOKLYN AND WILLIAMSBURGH,
OPEN FOR THE SEASON
First class artists can always obtain engagements by addressing,
32-tf H. M. HOOLEY, Sole Proprietor.

HERRICKS' NEW HALL,
BALDWINSVILLE, N. Y.
To Let for all entertainments. Stage, 24 by 26 feet, with scenery; galleries on three sides, will seat 800 to 1,000. Next door to American city, a first class hotel. A good bill poster and large boards on the
35-13t* Canal, Lock Box 155, Indianapolis, Ind.

GEORGE TEED & SON'S
FIVE AND SIX STRINGED BANJO.

The above cut represents the Original Ba jo, head level with the outer rim, back closed, opening in the top, which I claim as my invention. Not wishing to puff my own work, and there being many imitations of this instrument, I am willing to have its merits tested, to prove its superiority to all others. Send for Descriptive Circular.
45-1t* GEORGE TEED & SON,
449 East Houston street, New York.

NEW CUTS
FOR THE TENTING SEASON OF 1869.
We have added to our already
LARGE ASSORTMENT OF
WOOD CUTS,
a variety of new and beautiful designs for
CIRCUSES, MENAGERIES AND
VARIETY SHOWS,
Making our collection at present
THE MOST PERFECT
IN THE UNITED STATES.
SEND FOR A CATALOGUE.
Address RUSSELL, MORGAN & CO.,
43-6m* Show Printers, No. 20 College st.,
Cincinnati, Ohio.

SEYMOUR'S COSTUME DEPOT,
152 CANAL STREET, NEW YORK.
The only establishment in America where all branches of the business are supplied.
Embroidery for the Army, Navy and Societies.
COSTUMES FOR BAL MASQUES,
TABLEAUX, SCHOOLS AND THEATRES,
sent C. O. D. to all parts of the Union and Canadas.
Correspondents desiring answers must enclose stamp. 45-3m-tf

ROBERT NICKLE,
"THE WORLD'S PRESTIDIGITATEUR,"
Now open for Engagements. Address care Clipper Office. 45-1t*

MANAGERS
wishing the services of
E. T. STETSON,
for Star or Stock engagements, can address 586 East 4th street, or CLIPPER office, N. Y. city. 45-2t*

A SPECIALTY.
I have, at the suggestion of my "Show" friends, started an office in Chicago, permanently, for the express purpose of Distributing Bills and Programmes to all business places and private residences, thoroughly. Halls engaged, doorkeepers, &c. Everything done to assist the "profession" in all branches, and at living rates. Address with stamp, FRED. H. BLECKER, 131 Dearborn st., Chicago, Ill. 1*

BUCKLEY'S SERENADERS
AND BRASS BAND.
18 STAR PERFORMERS.
MAMMOTH TROUPE OF ARTISTS,
Under the supervision of BUCKLEY, in their great original
MINSTREL ENTERTAINMENT.
The Buckleys, after having traveled through the States, and having been located in Boston—also in New York—also having visited Europe with their distinguished Band of Performers, meeting everywhere with unprecedented success, deem this a sufficient guarantee for the future approbation of the public. 42-tf

E. EDDY,
THE FAVORITE AMERICAN ACTOR,
Having added to his already extensive list the
NEW AND MOST WONDERFUL SENSATIONAL PLAY OF
THE WANDERING JEW.
Also F. A. SCHWAB'S drama of
THE PHANTOM CAPTAIN,
Can be secured for a limited period by address ing
THOMPSON & RIGGS,
37-tf 189 Bowery, N. Y.

NEW OPERA HOUSE,
AUBURN, N. Y.
N. C. FORRESTER, PROPRIETOR.
All proprietors of respectable entertainments (not dramatic) wishing to lease the above beautiful Temple of the Muses, just finished in the most complete modern style, seating 1,600 persons comfortably—not over estimated or guess work—containing 4 private boxes, parquet, dress circle, third tier; with full sets of scenery, border footlights and first class appointments, will please address J. R. FORRESTER, Agent, New Opera House, Auburn, N. Y. 41-3m*

BUTZEL'S HALL,
SAUGERTIES, N. Y.
Newly erected, large and commodious, with stage 18 by 26 feet, foot and border lights and dressing rooms. N. B.—This is the only suitable hall in the place and is surrounded by a population of 10,000
Apply to JOHN L. BUTZEL,
40-5m* Saugerties, N. Y.

MEECH'S HALL, CATSKILL,
NEW YORK,
is now ready for occupancy. The hall is located in the centre of the village, finely ventilated, and will seat 700 people. Stage 32 feet wide, by 18 deep, with footlights; hall lit with gas; town population 6,000.
Address, J. H. MEECH.
P. S.—Any parties wishing to negotiate on a certainty in the above hall for one or more nights, can do so by addressing J. T. HUNTLEY, Catskill, 41-3m.

MADAME PONISI,
THE CELEBRATED T